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The large female performer stereotype and how it has changed

Rosemary D. Thompson
San Jose State University

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**THE LARGE FEMALE PERFORMER STEREOTYPE
AND HOW IT HAS CHANGED**

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film and Theater

San Jose State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Arts

by

Rosemary D. Thompson

May 2003

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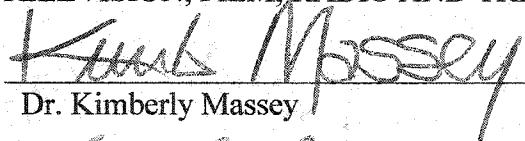
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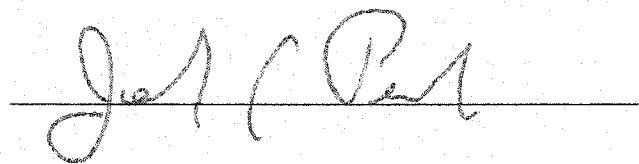
APPROVED FOR THE DEPARTMENT OF
TELEVISION, FILM, RADIO AND THEATER


Dr. Kimberly Massey


Dr. Fidel Salinas, Dept. Of Engineering


Dr. David Kahn

APPROVED FOR THE UNIVERSITY



ABSTRACT

THE LARGE FEMALE PERFORMER STEREOTYPE AND HOW IT HAS CHANGED

by Rosemary D. Thompson

This thesis examines the stereotypes associated with large female performers and how they have changed in recent years. In the past, stereotyped behavior for large-sized female performers was comprised of jolly, dysfunctional, and/or unintelligent characteristics. Today's standards of behavior for large females are very different and tend to include more negative traits. Thus, a new stereotype has emerged. Analysis of stereotypes, their formation, and continuation is discussed in regards to their effects on the public's view of large female performers.

A quantitative experiment was devised to test the theory of this new stereotype. Through the experiment survey, it was found that the stereotype of negativity assigned to large females exists. Certain demographic groups, it was also discovered, are more likely to associate negative behavior to large females based purely on size. Situations or behavioral cues, other than the visual perception of size, were not necessary to induce a negative result.

Acknowledgments

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*To everything there is a season, and a time to every purpose under the heaven:
A time to rend, a time to sew; a time to keep silence, and a time to speak;
A time to love, and a time to hate; a time of war, and a time of peace.*

Ecclesiastes 3:7,8

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Chapter One: Literature Review

What type of person can be a movie star:

*You can be tall or short,
You can be thin or skinny.
You can be a democrat-
Or you can be skinny.*

-Steve Martin, Academy of Motion Pictures Awards Ceremony, 2003.

The ideal of the thin body type is dominant in our society (Crandall). Much research exists on how body image or body type affect women in the workplace, relationships in general, and the promotion of the culturally ideal size by the media. Research that deals with body image or body type and its effects on personality provide some evidence to suggest that there is a correlation between the large body type and negative personality traits held by those large people (McAurthur, Staffieri). However, what this previous discourse ignores is how the large-size-equates-to-negative-personality-relationship is perceived by viewers of television, film, and other entertainment media. The placement of large female performers in the visual arts has changed somewhat in recent years. There has been some progression from the blatant stereotyped casting of large females in humorous, jolly, or dysfunctional parts to roles with seemingly more substance and dramatic depth (Lukács). However, even with the increased use of large females in roles with *dramatic depth*, there appears to be a new stereotype emerging. The new behavior associated with this new stereotype is that of negativity (Zegman).

At the beginning of the 1980's, large females were being used as characters who, in many cases, seemed to fulfill the role of antagonist in the story or plot of the film or program. These story lines involving the large female no longer revolved completely around the performer being jolly. Rather, large characters were used to introduce a problem, make a statement, or otherwise introduce an antithesis that the other characters would involve themselves in correcting (Lukács). The utilization of the large female performer in these ways tended to be subtly negative. Given this historic portrayal of the large sized performer, the hypothesis of this study is that viewers of images that include large sized female performers will assign negative personality traits to those performers absent any behavioral cues other than the physical presentation of the performer.

In the study of how physical attractiveness, in particular obesity, affect personality there are many avenues of research that can be traveled. These paths range from the medical aspects, such as nutrition to the psychological studies concerning self-esteem. The sociological aspects that concern our society and our legal system are also dense with discussion of the obese person. However, of all of these topics, there are four avenues of thought that are most appropriate to this research. These four topics are: 1) Media and their influences: from advertising to entertainment, media are a primary contributor to the ideology of physical attractiveness. Through the images that are continually being shown to viewers, media sources such as television and film assist in shaping the way people perceive each other. This shaping leads to the formation of stereotypes and "out-group" stigma (Meyers and Biocca); 2) Stereotyping and the attitudes of stigma: at

the conception of a stereotype, a set of codes develops for the people categorized into particular groups. These codes include, but are in no means limited to, ideals that pertain to appearance, race, class, gender, and personality (Goffman); 3) Personality theory and physical attractiveness: with its origins in social-psychological research. In this line of inquiry, the emphasis is on quantitative research and how researchers link personality traits to body type or appearance (Kretschmer). This category focuses on the correlations between the two previous categories and the smallest category of, 4) Cultural ideology foundations: researchers take into account that not all cultures view things similarly. The differences between cultures concerning attractiveness will be examined. Various research studies note vast differences in the ideals for physical attractiveness based on race, gender, and social or economic status (Bowen et al.).

Media and Society

Media entertainment is mostly targeted at, “made for and appreciated by a single age group- persons under the age of 35” (Fehr and Vogel 248). People within this demographic range have certain expectations concerning the surrounding world and the behavior of its inhabitants. Because of these factors, entertainment producers will often *give the people what they want*. However, there is a transference of reality between the viewer and the media source that, in turn, allows the viewer to form certain expectations of how real life should be. McMullen argued that “television [and other forms of media entertainment] becomes a major source of information concerning the world, especially regarding those areas which are beyond the realm of the viewers’ experiences” (5). One

term that was used to describe these expectations of behavior within social situations was coined by Erving Goffman. He introduced the concept of *frame analysis* that enabled scholars “a systematic account of how we use expectations to make sense of everyday life situations and the people in them” (Baran Mass Communication, 298). Thus, is entertainment made because it *is* what the people want or because it is what they are *told* they want? Stated further “this concept of transfer of media reality to real-world expectations can be applied to many facets of cultural and social experience,” including how we categorize behavior in social situations (McMullen 5).

In our contemporary society, there is significant cultural pressure directing many, if not most, western women toward an obsession with the ideal body image. The thin ideal portrayed by the media is well documented in all forms, from advertising to television to film. For example, in a study by Myers and Biocca, the researchers stated that “advertising and programming that emphasize the pursuit of the ideal body may have an effect on young women’s perception of their own bodies. This distortion in self-perception reported in the medical literature could be the cumulative effect of individual messages that form and reinforce the ideal of a thin body, an ideal that has gotten thinner and thinner in the recent past” and disfavors the individual who does not uphold the ideal (118).

This disfavor seems to be used as a tool, because society so disfavors obesity, to discourage women from becoming self-empowered. The hypocritical nature of advertising, aimed at women, pushes the ideal body and causes conflict in the very ideal

that is being promoted. This hypocrisy is that *women's* magazines continuously and simultaneously present both svelte models and food advertising (Hess-Biber).

In the marketing of the ideal body comes the conflicting message of the everyday life products that should be purchased. Sharlene Hess-Biber noted in her research that there are conflicting messages presented to women that deal with weight, diet, and the psychology of the ideal body image. She stated that:

The media bombard us with images of every imaginable type of food-snack foods, fast foods, gourmet foods, health foods, and junk foods. At the same time women are subjected to an onslaught of articles, books, videos, tapes, and TV talk shows devoted to dieting and the maintenance of sleek and supple figures. The conflicting images of pleasurable consumption and an ever leaner body type give us a food consciousness loaded with tension and ambivalence. (494)

The results of the Myers and Biocca study did support the hypothesis that commercials influence self perception of body image. The evidence clearly showed that “body shape perception can be changed by watching less than 30 minutes of television” (126). The researchers further stated that “if the mental construct of a woman’s body image is responsive to cues, television [and other media] appears to be a significant carrier of those cues” (126).

However, this obsession with thinness does not stop at the perceptual level of body image; the ideal of thinness is very much a gender issue. In their study “The Role of the Mass Media in Promoting a Thin Standard of Bodily Attractiveness for Women,” Silverstein, Perdue et al. concluded that “present-day women who look at the major mass

media are exposed to a standard of bodily attractiveness that is slimmer than that presented for men and that is less curvaceous than that presented for women since the 1930's...[and] the media are likely to be among the most influential promoters of such thin standards" (531).

Advertisement, as one of the primary functions of media, contributes greatly to the formation of body image standards. The marketing of products that will help the consumer attain or maintain the ideal body is a multi-million dollar enterprise. Baker and Churchill found that when a form of advertisement was presented to a subject, the "physically attractive models will produce higher ad ratings than unattractive models" and thus induce a greater desire for the product (553).

Many researchers have emphasized that media messages about the ideal of physical attractiveness come in all forms, not just advertising. Janet Lee McMullen stated that:

We are told by media messages of all types--programming, commercials, and even news-- that products, exercise, and diets will all make us gorgeous if only we buy or use the right ones properly. Such messages are reinforced by no shortage of Cinderella stories, before and after pictures, and beauty makeovers. Models and television and film actors and actresses are featured in all types of attractiveness-related commercials, programs and articles and many are making millions of dollars on beauty books and exercise tapes. So why shouldn't the viewer believe these media messages? (98-99)

It is not difficult to see that there are many messages offered by the media pointed directly at women. It is also obvious that these messages do not always coincide in their attempts to steer the consumer or viewer on a certain course of action. With this conflict comes the pressure to *be like everyone else* or to be a *normal person*. Baran, in his article “Social Perceptions and the By-Products of Advertising,” emphasizes that an “individuals’ understanding of the world around them and the appropriateness or normalness of their behavior in it are at least in part dependent on the pictures of that world that they receive from the media” (12).

In a unique way, the media present a form of cultural peer pressure for the public. This pressure constitutes the ideal of being thin in order to be socially accepted and not subject to discriminatory attitudes. One researcher said that “analysis of media images confirms that a very thin body-type predominates and that positive social attributes are related to thinness, whereas negative ones are related to fatness” (Freedman 150). This pressure is also related to the idea of *American Ideal Behavior*, a term coined by this author, because of the existing research which notes that “the lean image conforms to our *American* [emphasis added] value system, which admires hard work and self-denial” (Freedman 151). As explained later in this chapter, the ideology of the thin person, when compared to other cultures, is dominate in the North American culture.

A major point was made about discrimination towards obesity that is directly related to the *American Ideal Behavior* which Freedman referred to. Sondra Solovay pointedly writes that “the acceptability of fat prejudice and much of the hostility directed

toward fat people is supported by the widespread belief that fat people can become thin if they choose to” (27). Again, we return to the ideology that obesity is a matter of choice not of genetics nor circumstance. Solovay further states that “scientists have called for massive public education about the complex nature of *obesity* for decades, realizing it is necessary in order to dismantle the prejudice and stigma surrounding fat” (27). However, how successful could a campaign of this sort be when it is dependent on a distribution instrument which, in its usage, is biased toward obesity from the start.

Another aspect that increases the pressure for conformity to the standard of images in media, rests on social status. Thinness, it was reported, “takes on virtuous connotations that are linked with economic success, while over weight is viewed as shameful and lower-class. Today, fat is considered unsightly because it represents low social status as well as lack of self-control” (Freedman 151). Hesse-Biber makes the argument that “women continue to follow the standards of the ideal thin body because of how they are rewarded by being in the right body” (496). It is said that these rewards not only come in the forms of personal self-esteem, increased personal health, and social acceptance, but also “access to a number of important resources: feelings of power, self-confidence, even femininity; male attention or protection; and the social and economic benefits that can follow...” (Hesse-Biber 496). Not unlike the rewards stated by Hesse-Biber, other researchers historically note that throughout the years “slimness became a sign of emancipation, a symbol of non reproductive sexuality and

independence” that is typically linked to feminism and self-empowerment (Freedman 149). Reward being the key concept for “the woman whose fat body exceeds the feminine ideal must be seen as overstepping the boundaries of heterosexual accommodation, a threat to male sexuality” thus being denied the rewards from society (Mazer 267). One researcher emphasized that “it is the anorexic and nearly anorexic body that is glamorized on runways, on magazine covers, and in television shows and movies. In its asexuality, the thin female body becomes, ironically, hypersexualized, culturally “feminine” and admired, accepted in its very rejection of excess flesh” and given the rewards due because the strict standards of society were upheld (Hartley 68).

Many researchers have concluded that our ideas of the world are affected by the media because of the vast quantity of messages that are presented. Adams commented that “media messages [have] a pervasive effect on the manner in which the physical attractiveness stereotype emerges in everyday social interaction” (“Physical Attractiveness” 257). In many cases, what is viewed in the different forms of media is taken at face value as fact and as a realistic portrayal of our society. Much of what we perceive in everyday life is the beginning or the continuation of a stereotype. McArthur mentioned in her study that:

The physical appearance analysis brings together within a single explanatory framework stereotypes about a variety of different groups-- e.g., racial minorities, the physically handicapped...the obese. Moreover, it links stereotyping to ordinary processes of person perception rather than treating it as reflecting some special type of thought process. (150)

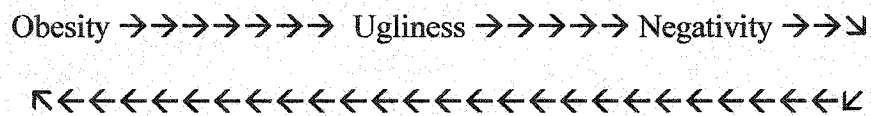
One study focused on the basic human instinct to categorize and theorized that “according to the social learning perspective, stereotypes are the result of observations of *actual* differences between groups” and that, by these differences we learn each society’s parameters for normal and acceptable behavior (Bar-Tal 15). Goffman further stated that “stereotyping is classically reserved for consumers, Orientals, and motorists, that is, persons who fall into very broad categories and who may be passing strangers to us” (51). The Bar-Tal study further rationalized that groups “such as mass media, schools, parents, and peer groups” largely influence our decisions as to how we categorize various subjects based on social normalcy (15). The strongest point is that:

It is impossible to participate in virtually any form of mainstream culture for a twenty-four-hour period and not find several examples of fat prejudice [stereotyping]. It may be a stereotypical representation of a fat person in a film, a poorly researched newspaper article about the latest fat-related health concern, or an infomercial model promoting a diet product. (Solovay 79)

However, each of these instances becomes a compelling reason for us to investigate this seemingly overwhelming media bias toward obesity.

It is because of this overwhelming media bias Solovay refers to, that an obese person is not placed in the category of the beautiful image. This leads to one of the most prevalent stereotypes concerning physical attractiveness which is termed the *halo effect* or the *beauty is good* theory (Adams, Goffman). In early research involving stereotypes and physical appearance, both Staffieri and Lerner concluded that “obese people are seen as blameworthy, weak-willed, guilt ridden, untrustworthy, and incompetent” because of

their lack of beauty in the eye of society (Jasper 520). The statements by these researchers give substance to the notion of beauty is good and ugly is bad. Gerald Adams stated in his research that “there is a commonly held belief that beauty is associated with goodness while ugliness is associated with evil” (Imperative 1-2). He further comments that “the television industry has made an enormous contribution as well [to this theory]. Approximately every ten minutes...one can view the same message over and over again-- beautiful people possess the material goods in our society, they are loved, usually find success and happiness and are worshipped from afar” (Imperative 2). Naturally, the cultural corollary of *beauty is good* is *ugly is bad*, or for the purpose of this research, *ugly is negative*. This idea of negativity due to Adams’ and Jasper’s statements emphasize that because obese people are not categorized as beautiful, only negative personality attributes are assigned to them. Thus, a feedback loop is created:



Ugly is Negative as a Stereotype

The ugly is negative theory can be explained in two ways. The first analyzes the group on which the stereotype is imposed. The second deals with those who perceive stereotyped group. Staffieri, in his 1967 study and Lerner later in 1969, cited in their studies that obese people were seen in very negative terms regardless of any realistic action. With these implications, Jasper and Klassen reasoned that “obese people...are

often held personally responsible for their obese condition. As a result, some have suggested that obese people are likely to be judged more harshly” (519).

This harshness represents some of the negativity that is associated with obesity and, especially, with obese females. In Women, Weight, and Health, the statement that “because of the emphasis social messages place on attractiveness in women and because obesity is equated with ugliness in our culture, obesity is more of a social liability for females” interfering with the social interaction process (190). Zegman further states that “obesity is viewed with disdain in our culture. While obesity may be a greater medical problem for males, it appears to be a greater social hazard for females” (189). McArthur expressed the negative stereotype towards obesity by stating that “the tendency to attribute extreme and negative characteristics to the obese...but not to the slender...may be explained in terms of greater attention to people in the former categories” which would seem to promote a jealousy effect (156). However, McArthur further states that “negative stereotypes of people who belong to some physically distinctive category have typically been attributed to some motivation on the part of the perceiver, be it ego defense, displacement of aggression, or even conformity to social norms” (157-158). Here we place the subjectiveness with the perceiver of the group being stereotyped and not with the behavior of the people included within the stereotype. Radley analyzed the position of the perceiver within the formulation of stereotypes and said:

Within the terms of social psychology of the perceiving person, the body becomes another accouterment of the self. It is something that, in being an object for appraisal, is there to be acknowledged or disavowed, identified

with or sensed as alien, and manipulated in the course of establishing effective relationships. It is known through the eye alone, or at least through the eye as a metonymic device for the mind, which then understands only what it sees. (64)

Yet, even if it were that the perceiver judges yes or no on any subject, it is the perceiver who is influenced by the society that surrounds him or her. Rycman et al., stated that “a person’s bodily appearance may serve as a cue that activates widely shared stereotypes among individuals” that are influenced by the surrounding cultural parameters (244).

Cecilia Hartley makes an interesting comparison concerning these cultural parameters and the effects on women. In “Letting Ourselves Go,” Hartley states that “women in our society are bound. In generations past, the constriction was accomplished by corsets and girdles that cut into the skin and left welts, marks of discipline. The girdles are now, for the most part gone, but they have been replaced by bindings even more rigid. Women today are bound by fears, by oppression, and by stereotypes that depict large women as ungainly, unfeminine, and unworthy of appreciation” (63-64). Here, the stereotype not only gives cues to the whole of society, but also becomes the trap for the individual.

In the early days of body type/personality research, J. Robert Staffieri stated that “evidence suggests that individuals will behave to some degree in a manner consistent with the expectations of others” (101). In light of Staffieri’s study, the implication that a person will present stereotypical behavior when society categorizes the person within that grouping, becomes cemented. What we now have is the enigma of the *chicken and the*

egg. One piece of research contended that “the way we see large women portrayed is reinforced by the stereotype, making it believable, and that belief reinforces the stereotype” because the expected behavior becomes a method of acceptability for the person categorized within the stereotyped group (Coulter 136).

Acceptability can mean a variety of different things. Stigma and acceptability are closely related in this research. If the definition of stigma is “an individual who might have been received easily in ordinary social intercourse [who] possesses a trait that can obtrude itself upon attention and turn those of us whom he [she] meets away from his [her]...undesired differentness,” then acceptability is the term that can be used to describe the cure for this social aversion (Goffman 4). However, this statement also blurs the line of definition between the attitude *because* of a stereotype or stigma and the acting *within* a stereotype or stigma. One researcher wrote that “particular physical attributes may call to mind particular personality traits, and these shared associative connections could produce widespread agreement as to the attributes of a particular stereotyped group” (McArthur 159). Coulter further questions, “does a person have fat or are they fat? Does an obese person have a problem or are they a problem? Is the obesity a deviance [from normal behavior] or is the obese person a deviant” which in turn questions whether it is the condition or the behavior or both which excludes the person from being accepted by society (138). McArthur theorizes that “the traits perceived in these groups may frequently be influenced by their physical characteristics rather than by their behavior. Evidence consistent with this argument has been provided by research demonstrating

strong links between physiognomic attributes and personality ascriptions” (159). As Coulter stated, this cycle of the stereotype operates because “the messages are acceptable because they are presented in a way that makes them seem attractive to us” (134). This acceptance not only reinforces the stereotype, but also encourages large females to adopt the stereotype (no matter how negative) in order to be accepted.

One of the foremost researchers into the theory of the relationship between the physical attractiveness stereotype and its effects on social behavior is Erving Goffman. Goffman analyzed the aspect of stigmatization within the functions of stereotypes. He stated that “stigma management is an offshoot of something basic in society, the stereotyping or *pro-filing* [fulfilling before expected] of our normative expectations regarding conduct and character” (51). This theory was of such importance to this field of research that McArthur was able to further define it as the *illusory correlation*. He argued that “when people are exposed to a series of paired events, their perceptions of the correlation between the events tends to weight most heavily those pairs that draw attention” (156). In this case, viewers of media are exposed to large female performers and will stigmatize the performer with negative behavior even if actual negativity occurs infrequently. McArthur further states that:

The phenomenon of illusory correlation, together with the evidence for selective attention to novel stimuli, provides a cogent explanation for the tendency to form negative, extreme stereotypes about those whose appearance is novel. The person-behavior pairs most salient to a perceiver consists of physically distinctive people performing negative or extreme

actions. The preferential weighting of these salient pairs creates the illusion that appearance and behavior are more correlated than they really are, and produces extreme, negative impressions of those with a novel appearance. (156)

Both theories, pro-filing and illusory correlation, show that strong cues are not needed for the idea of negative behavior to be introduced.

Most important of all aspects, within this research, comes from Goffman's work in dealing with social and personal identities. Social and personal identities, as Goffman stated, "are part, first of all, of other persons' concerns and definitions regarding the individual whose identity is in question" (105-106). According to Goffman's theory of *deviations and norms*, "identity norms breed deviations as well as conformance" so that any individual may play the role of either the person perceiving the stereotyped person or the person being stereotyped within a social situation (129). Stated in more specific terms, the "roles of the normal and the role of the stigmatized are parts of the same complex, cuts from the same standard cloth...he who can play one of these roles, then, has exactly the required equipment for playing out the other, and in fact in regard to one stigma or another is likely to have developed some experience in doing so" (Goffman 130-31). So again, we have the two-sided appearance of the stereotype and the continuing question of whether a person is categorized by their behavior or their behavior causes them to be categorized.

Goffman's analysis of physical attributes as they affect social interaction, aside from the stigmatization process, also is of importance in this research. Any type of

physical differences, be it an actual deformity or handicap, were referred to by Goffman as “abominations of the body” (4). There were three separate categories for the description of stigma, of which only the category dealing with these abominations had anything to do with the appearance of an individual. Goffman wrote:

In all of these various instances of stigma, however, including those the Greeks had in mind, the same sociological features are found: an individual who might have been received easily in ordinary social intercourse possesses a trait that can obtrude itself upon attention and turn those of us whom he meets away from him, breaking the claim that his other attributes have on us. He possesses a stigma, an undesired differentness from what we had anticipated. (4-5)

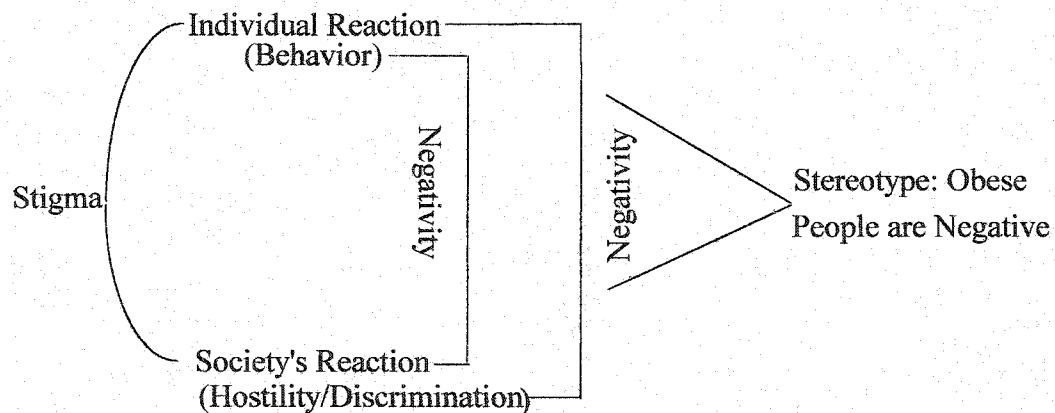
Goffman’s description of the attitudes toward those stigmatized with unapproved physical characteristics is that:

By definition, of course, we believe the person with a stigma is not quite human. On this assumption we exercise varieties of discriminations, through which we effectively, if often unthinkingly...construct a stigma-theory, an ideology to explain his inferiority and account for the danger he represents, sometimes rationalizing an animosity based on other differences, such as those of social class. (5)

As to how a stigmatized person reacts to the perception of his or her *abominations of the body* Goffman had this to say, “we may perceive his defensive response [or negative behavior] to his situation as a direct expression of his defect, and then see both defect and response as a just retribution for something he or his parents or his tribe did, hence a justification of the way we treat him” (6).

This last thought from Goffman is echoed in Solovay's work concerning how these stereotypes and stigmas affect the person's entire being and environment. It is clearly stated that "the stigma against fat is consistent and severe. Fat people are the daily recipients of significant hostility. Frequently they are victims of discrimination and abuse in employment, social settings, places of public accommodation, and peer groups as well as in their own homes from their own families. This treatment drains self-esteem and severely affects quality of life" (Solovay 25). One should question that if this is the environment that surrounds a person, would that person not respond predictably and attempt to maintain some sense of normalcy within the chaos? When "met by a culture that abuses them, fat people respond predictably. Many experience a numbing of the spirit, a lessening of their vitality" (Solovay 83).

Thus this research substantiates the idea that, if a physical trait exists that does not conform to the standard of society, a pattern of reactions is created:



This pattern clearly shows that negative behaviors are the result of the reactions of the individual toward the attitudes of society. Conversely, because of the individual's reactions, society adopts a certain attitude toward those who are stigmatized in some form. Concerning this cycle of negativity that includes large people and society, Cahnman emphasizes that "the social fall from grace cannot be counteracted except by a change in the social-psychological environment, that is, by a removal of the prevailing stigmatizing attitude against the deviant *minority* [the large person]" (298).

Personality and Physical Attractiveness

The connection between personal or physical appearance and personality have been analyzed by vast numbers of researchers. To date, no one theory has been established as dominant. One group of researchers, however, has explained why this might not be surprising:

A person's physical appearance...is the personal characteristic most obvious and accessible to others in social interaction. It is perhaps for this reason that folk psychology has always contained a multitude of theorems which ostensibly permit the forecast of a person's character and personality simply from knowledge of his outward appearance.

(Dion et al. 285)

There is wide debate as to where the structure for physical attractiveness theory and its affects on personality originated. Many theorists studied aspects of human biology and arrived at the conclusion that attractiveness is linked to hereditary factors only and, therefore, personality is a product of a person's environment. Others delved into the world of constitutional and social psychology. These researchers attempted to

explain why some people are considered attractive while others are not, and to analyze the stigma associated with differing degrees of physical attractiveness. Yet among all of the scientific research and discussion in the various fields of psychological study, one researcher stands out as a pioneer in research relating physical attractiveness to personality.

Ernst Kretschmer published his first version of Physique and Character in 1925. In his study, three categories of body types were derived: the fat or *pyknic*, athletic or *muscular*, and the thin or *asthenic* body type. This work was the basis for determining the correlations of body type to personality, more specifically to mental disorder.

He presented a regimented methodology that took into account many different aspects of body type. Under the title of *Constitution Scheme*, he offered an intense categorization of the face and skull. This included the shapes and sizes of the eyes, forehead, mouth, and so on. The second category was that of *Physique*. Included here, were the sub-categories of muscle, fat upholstery [relating to the placement of fat under the skin], the sizes and shapes of the head, chest, stomach, spine, and pelvis. *Surface of the Body* was the third category that focused on the skin and its attributes, including the appearance of veins, pigment, secretions, and placement/quality of hair. To this point, all of the categories primarily focused on the outward appearance and quality of the subject's attributes. However, the fourth and sixth categories primarily dealt with the biological aspects of the subject and were titled *Glands and Intestines* and *Temporal*. The fifth category concerned itself with the measurements of the entire body and is called

Measurement. Three categories, *Summing Up of Physical States*, *Type of Personality*, and *Heredity* do not have any sub-categories and seem mainly present so as to relate to the previously collected data.

What Kretschmer found, after data collection and analysis, was that temperament was affected by a variety of biological factors. Personality, however, was influenced more by external environmental factors that included education and other social aspects. Nonetheless, Kretschmer stated, “if at any points we have only been able to give glimpses and suppositions, and not satisfactory conclusions, it is due to the size of the problem, which presses on indefinitely into the depths of biology and psychological science” (Kretschmer 269).

Many studies followed the lines of Kretschmer’s work. William Sheldon’s research in 1940 was different from his predecessor’s because he “was not a social psychologist; instead, he derived his ideas from the project of the phrenologists and characterologists of the previous century...his work aimed at providing what was missing” (Radley 51).

Sheldon’s methodology focused on empirical analysis. His use of photography and anthropomography with large groups of male and female test subjects is “testimony to his belief that a study of physique bears upon a whole range of questions concerning people’s personalities and their expression in everyday life” (Radley 51-52). Along with the renaming of the body types to *ectomorph* (thin), *mesomorph* (athletic), and *endomorph* (fat), Sheldon also expanded his research to “cover three continuous

distributions of people...his concern [was] for establishing norms for men and women, as well as for different racial groups” (Radely 52). Despite the fact that these three names have become the clinical standard for body type description, this and other studies completed after Kretschmer’s work failed to come to any clear conclusion concerning physiology and its connections to personality. In Sheldon’s study a “lack of subsequent confirmatory findings led to the demise” of the research (Radely 53). However, as with a great majority of the studies completed after Kretschmer, what arose was the question of “how do people form impressions of others, and come to attribute to them particular personalities?” (Radely 53). Any attempt at an answer to these questions would have to wait until the decade of the 1960’s.

It wasn’t until this part of the century that the ideal of social interaction and body configuration were correlated to a person’s self-concept and thus to their personality. In J. Robert Staffieri’s 1967 study entitled A Study Of Social Stereotype of Body Image In Children, a striking connection was made between different personality traits and how children associated them to each of the three body types. The study found that “the mesomorph image [was] perceived as entirely favorable. The ectomorph (thin) image [was] basically unfavorable, but different from the unfavorable concept of the endomorph (fat)” (Staffieri 103). The difference between the ectomorph and endomorph centered on the moral standard of behavior and not the behavioral trait of the personality. In a table listing the attributes that were assigned to each of the body types in Staffieri’s study, it was shown that the ectomorph was held in disdain for being described as too withdrawn,

passive and worrisome, the endomorphic body type was considerably more disdainful for being considered argumentative, dishonest, and violent (Staffieri 102).

The Staffieri research states, “since body configuration is objectively definable (e.g., tallness verses shortness, fatness verses thinness), it is reasonable to hypothesize a definable range of consistent and stable reactions to a particular body configuration” (101). This is tantamount to the argument that because an chair has a definite shape (indicating stability) it is able to support weight. Yet, despite appearance, a chair made from cardboard paper and painted to look like wood, would not be suitable as usable furniture. As Staffieri wrote, “evidence linking body build and personality is at best tenuous. Perhaps the etiology of such a relationship (if it exists) lies in the realm of social learning rather than physical constitution” (101). This is in agreement with the social psychologists’ perspective of learned behavior. We learn how to form images of ourselves because “as a direct result of an individual’s body configuration, he typically receives rather consistent reactions from others. These reactions thus provide a framework for his body concept, which becomes a significant part of the total self-concept” further influencing future social interaction (Staffieri 101). As social animals, we learn from our environment how to define and categorize based on a variety of different stimuli. Concerning stereotypes and modes of behavior, the evidence from the Staffieri study suggests that without a stereotype in place previous to the formation of an individual’s body concept, the individual would not typically behave in ways considered consistent with that stereotype. Simply stated, when presented with an

expectation of behavior the person, on which the expectations are being placed, will behave accordingly.

Gordon L. Patzer, in The Physical Attractiveness Phenomena, analyzed the question of the link between personality and physicality. He hypothesized that “the physical attractiveness of an individual leads to an internalization of the self-concept resulting from peer pressure and peer response influences” (129). Self-concept becomes one of the key components in the analysis of personality in terms of physical attractiveness because “self-concept is integrally related to body satisfaction as a function of physical attractiveness” (132). Research into this area is explained by the fact that “this dependence of self-concept on physical attractiveness is especially pronounced in those who are at the extremes of the physical attractiveness continuum,” because the most frequently used means of description of self is that which is most apparent, the visual aspect of the individual (Patzner 130). Patzer argued elsewhere, “physical attractiveness of the stimulus persons [is] rated significantly lower when paired with an attribution of antisocial behavior as compared to social behavior” (175).

Therefore, large female performers can be seen negatively because of their size, their self-concept that can lead to antisocial behavior, or any antisocial (or negative) behavior alone. The best example of this comes from Solovay’s work where she states that:

Fat people share many of the attributes given to unattractive thin people, but also are presumed to be, among other things, lacking in energy, drive, self-discipline, and self-care. Unlike biases against thin people perceived

as unattractive, stereotypes of fat people tend to include character shortcomings. These moral flaws are considered to be within the control of the person, meaning fat people tend to be viewed not only as “lacking” but also as “responsible” for the prejudices held against them. (102)

Thus, if physical attractiveness (appearance) is related to self-concept and self-concept is related to personality, behaviors associated with that personality are, of necessity, defined by appearance. This cycle perpetuates the misconception that *ugly is negative*.

Attitude Differences Due to Culture

Although it is not a major portion of this research, the ideas concerning varying cultural attitudes toward large people cannot be ignored. Bowen, Tomoyasu, and Cauce found that “research suggesting race and class play powerful, but often neglected, roles in women’s weight and in the perceptions and attitudes that accompany it has been available for over twenty years” (124). These researchers also conclude that “the higher incidence of obesity among women does not stem from any inherent flaws in character, but more accurately reflects the cultural differences in attitude about weight and the realistic economic constraints that force poor women to buy primarily high-calorie, high-fat foods because that is simply all that they can afford” (137).

In their article “Culture, Ideology, and Antifat Attitudes,” Crandall and Martinez wrote, “in Western culture, and in the United States in particular, attributions of responsibility have been shown to be central to stigmatization and prejudice” for varying categories of people (1165). Various researchers have demonstrated that there is

significant prejudice against large people. These researchers contend that “the prevalence of antifat prejudice among Americans is in part due to a deep-seated historically conservative thread in North American values...that any child can grow up to be president one day” (1166). Simply said, anyone can do anything or achieve anything in life with hard work. Being overweight is a sign that, as other researchers have summarized, the individual is lazy and non productive.

Crandall also noted that in the United States, “antifat attitudes were associated with political conservatism, the belief in a just world, racism, authoritarianism, and the belief that the poor are personally responsible for their poverty” (“Prejudice” 883). The two researchers compared these attitudes with those of the Mexican people. Crandall and Martinez discovered that:

Mexicans were less likely to believe that weight is under the control of an individual’s will power...U.S. participants were more likely to agree that fat people have little will power and that their weight is their own fault. Finally, we found evidence that the differences between the samples in their cultural or social ideology contribute to the difference in antifat prejudice. Not only does ideology in the United States appear to contribute to antifat attitudes directly, but it also appears to have an indirect effect on prejudice by increasing the tendency to make an internal, controllable attribution about weight. (1171)

So, it seems as if the preoccupation with weight as a factor in a cultural ideology is primarily a concern of the United States population.

The theory of cultural ideology, however, becomes more interesting when reviewing the Bowen et al., research. These researchers contend that “gender, poverty, and race, the *triple threat*...are three major risk factors that contribute to the high prevalence of weight related problems in this country [U.S.]” (124). After conducting several different studies with various ethnic groups, the researchers summarized that:

We find women who are not striving to be thin, who in general do not chronically diet, but who are obese. This description is particularly accurate for women of color [all ethnicities excluding Anglo-Saxon] and for poor women. Because of financial and social limitations such as ethnic roles surrounding weight and poverty, these women become obese and suffer the consequences of overweight...they experience unfair and incorrect attributions regarding the morality of their character and soundness of mind because of the stigma attached to being overweight in this society. (137)

Thus, the obsession with weight along with the negativity associated with large people is more substantiated within the social structure of the United States than in other cultures.

This idea, in an of itself, seems odd given the context of what the *American Culture* is supposed to represent. In her book, Tipping the Scales of Justice, Sondra Solovay makes an interesting point about discrimination against obesity and how it contradicts the fundamentals of the United States of America. She states that:

Certain types of discrimination are odious and unjust. They contravene the fundamental ideology of the United States and offend basic principles of humanity. Should the law allow or even compel a person to lose weight before receiving protection from discrimination? What is the difference

between reasonable discrimination and unfair discrimination? Where is the line between equal rights and unfair advantage? (26-27)

Within Solovay's argument lies the fine line that the law walks: the obese wish to be left alone and not discriminated against however, if the law intervenes, how can the obese be left alone?

Poverty as opposed to wealth, one part of the *triple threat*, was analyzed by Richard Klein in his essay, "Fat Beauty". If economic status is considered as a culture, Klein notes an interesting paradox surrounding the attitudes toward obesity. Klein reiterates the concept that the poor are fatter, not because of the lack of food in general, but from the supply of nutritiously unbalanced foods. This idea, in opposition to the wealthy who can afford to attain any food, despite scarcity. He pointedly states "thus, the poor, already fatter than the rich, would at first become even more fat, as a result of eating lots of [whichever foods are cheap]. But then...as scarcity spread, many would become thin, painfully thin. The rich, however, having despised fat when the poor were fat, would likely find, when the poor got thin, that fat was actually beautiful" (19-20). Like the constant shifts in the thinking modes of any society, Klein emphasizes that:

Of one thing we can be sure: There will come a time, if civilization lasts, when, fat again will be beautiful, and thin will be hated. Like most shifts in fashion, this one will dutifully obey the invisible, cyclical principle that seems to be at work in all history, but especially in the history of fashion. The only rule is this: What is out will be in, what's in out. The fashion principle commands- preprograms and guarantees- that over long periods

of history the great pendulum swings between loving thin and loving fat.

(20)

The only thing to be determined is which group, poor or rich, will be despised because of either their fatness or thinness due to current fashion standards, concerning both attitude and accouterment.

The question of whether or not gender differences exist in the perception of large female performers also falls under the category of cultural difference, when gender is considered a culture. That is, are large male and large female performers perceived and or presented differently? One of the more popular situation comedies, “The Drew Carey Show” offers an example of this gender question. It presents more than one large actor. The male lead, Drew Carey, and Kathy Kinney, who portrays his secretary Mimi, are both large people and of opposite genders. Yet there are distinctive differences in the way each of their characters is played. Both are comical, because of the nature of the situation comedy genre. Yet Carey’s character, however flippant, rude, or sarcastic, is scripted as a buddy and pal to the rest of the show’s characters. This is strikingly different from how Kinney’s character is presented. Mimi is just as, if not more, flippant, rude, and sarcastic, but combined with these character elements are belligerence and meanness. Mimi is neither a buddy nor friend to any of the other characters. Mimi is seen as more of a freak because of her style of dress, and enemy to others because of her actions. Reasons for these discrepancies can be related to the theory of *normalization* according to Susan Bordo. This researcher summarizes that:

Today, it is required of female[s] loose in the male world, to be normalized according to the professional (and male) standards of that world; female bodies, accordingly must be stripped of all psychic resonances with maternal power. From the standpoint of male anxiety, the lean body of the career businesswoman today may symbolize such a neutralization. With her body and her dress she declares symbolic allegiance to the professional, white, male world along with her lack of intention to subvert that arena with alternative female values. (208)

These *female values* are exactly what Mimi uses to upset the male world of Drew and are the very things that make her the deviant in almost every story line. The character of Mimi is a complete antithesis to Bordo's normalization and it is her refusal to be normalized that allows Mimi's freakish qualities to be accepted. Further more, remembering Coulter's cycle of the stereotype and McMullen's cultural expectations, it is clear that this belligerence and meanness are not only acceptable because she is large but they make her acceptable to audiences because she fulfills the stereotype.

As this literature review suggests, there is much research dealing with obesity and its affects on society. However, no society is more concerned with this issue than the one we live in here in the United States (Crandall). With so many areas of influence, it is difficult to pinpoint any one source that might explain why the population of large people- females specifically- are often targets for negative criticism and prejudice. However, this chapter has shown that: 1) anti-obesity attitudes exist, 2) women more often than men suffer from these stigmas and stereotypes, 3) media contribute greatly to the continuance of the stereotypes and the obsession with weight, and 4) personality and

character are influenced, even though it is through learned social behavior and expectations. All four of these aspects supporting the hypothesis that viewers of media images that include large sized female performers will assign negative personality traits to those performers absent any behavioral cues other than the physical presentation of the performer.

Chapter Two: Methodology

The question that drives this research is: Does the size of a female performer determine the level of negativity that viewers attribute to her character? This question naturally lends itself to experimental examination. The form of the experiment chosen to prove or disprove this hypothesis rooted itself in the form of a script-writing project. Unbeknownst to the participants, two experimental conditions were employed. In the first half of the participant response packet, there was one set of three pictures that depicted one of the two experimental conditions: one condition featuring two average-sized female characters or the second condition with a large-sized female character and an average-sized female character. Only the experiment administrator knew which packet was of which condition before the packets were distributed. Packets for each condition were distributed evenly amongst the groups of participants.

Design and Administration

The experiment was presented to the participants in the guise of a script-writing project, during regular college class sessions. These class sessions are further described in the Participant section of this chapter. Participants in both conditional groups were told that, included in each individual response packet, there was a series of three photograph frames, as if in a story board. The participants were then asked to supply each of the given frames with a dialogue that would constitute the opening of a scene between the two female figures in the frame. Subsequently, the five frames to follow

would not have any visual stimuli and the participants were told to describe the actions of the two female figures and also supply the accompanying dialogue to complete the scene (see Appendix A).

After completing the response packet for the scenario, the participants were then asked to complete a questionnaire which was identical for both groups. This questionnaire focused on the demographic information of the sample participants. Personal biases could be determined from the responses to the questionnaire because height, weight and gender were three of the questions asked. The photographic frames were produced in silhouette as to hide the ethnicity and socioeconomic status of the models. This was due to Crandall's reasoning that biases because of ethnicity or race become a factor in determining the social status of the individual in question. In this case, the photographic models cannot be scrutinized by the participant because the ethnicity of the model is undisclosed.

It was because of the work of J. Robert Staffieri that the visual devices used for this research are in silhouette form. In the Staffieri study, frames in silhouette were presented to the participants. These black on white frames consisted of representations of one of the three body types. The most distinguishing characteristics of each body type were included for the endomorph (fat), mesomorph (muscular) and ectomorph (thin) body types. Staffieri showed that, by presenting the body types in silhouette, participants did not attribute their responses to anything other than the body type. The silhouette allowed gender, age, and race to be disguised (see Appendix B).

As such, the frames used for this experiment consisted of two female figures in silhouette. However, because it was necessary to have a setting, the figures are white against a realistic backdrop of a bus stop. Because this research was focused on the participant's perceptions of large female characters, it was necessary to convey to participants that the characters in fact were female. This was accomplished in the verbal instructions preceding the presentation of the experiment. Participants were told both in the verbal introduction and on the cover sheet of the response packet that they would be dealing with female characters (see Appendix C). The time limit on the response period was the ending time of the class period.

For experimental condition A (average), the two female figures were of average size. In experimental condition B (big), one of the two female figures was of large size. The determinants for average and large sizes were taken from the Body Mass Index (BMI) that is accepted by the National Heart, Lung, and Blood Association and the American Medical Association (see Appendix D). All four of the photographic models were approximately the same height, 5' 5" +/- two inches. In condition A, the model sitting in frame one weighed 105 Lbs. and the model walking into the frame weighed 112 Lbs. According the BMI chart, this put them both in the average or "acceptable" category with BMI indexes of 19 and 21 respectively. In condition B, the model sitting in frame one weighed 99 Lbs. and the model walking into the frame weighed 210 Lbs. According the BMI chart, this put the first model in the acceptable category with a BMI index of 18 and the second model in the obese category with a BMI index of 40.

Participants

The participants were drawn from undergraduate students enrolled in either Theater Arts analytical classes, script or play writing classes or introductory level Communications classes at San Jose State University and/or Gavilan Junior College. These courses were chosen because of similarities between the class curriculums and what the participants understood to be the focus of the research.

It should be understood from this point that the terms “participant” and “respondent” serve the same purpose and are interchangeable for two reasons. First, both terms are used in identifying those who were a part of the study. Secondly, in the SPSS data program “respondent” is the key term used in the statistical charts dealing with the data provided by those who were a part of the study.

The total number of participants numbered 178. From this total, 96 participants were male, 78 participants were female and 4 participants did not respond to the question of gender on the questionnaire.

In the administration of the experiment, every attempt was made to evenly distribute the same number of packets for each experimental condition. From the chart below, it can be seen that this goal can be considered achieved. From the 178 participants, 88 received the *Average* version of the experiment where as 90 participants received the *Large* version of the experiment.

The following chart represents the breakdown of the respondents by gender and experimental condition. Although the attempt was made to keep the number of

participants even for each of the conditions, there was no way to make sure that similar numbers of male and female participants were in each experimental condition.

		Respondent's Gender			
		No Response	Female	Male	Total
Experimental Condition	Average	4	32	52	88
	Large		46	44	90
Total		4	78	96	178

Coding

After all of the data was collected from the participant groups, the packets were disassembled so as to remove the photographic frames. This was done to ensure that the coders did not know in which experimental condition the participant was categorized. For both conditions, the packets were identical in the design, number and order of pages. Aside from the photographic frames, the only aspect that differed between the two conditions, was that of the title on the cover page. For condition A, the title read: Participant Research Packet. For condition B, the title read: Participant Research Response Forms.

The processed data packets were given to the first naive coder. The coder was instructed to read each response packet and determine, for each of the eight frames, the emotional level of the characters based on the dialogue and actions supplied by the participants. Each of the frames was read for content that determined if the interaction between the two female characters was friendly, neutral, or unfriendly. A second coder

used the same process with the same set of instructions but on only one third of the response packets to establish intercoder reliability. Both coders were given the following as a guide to determine the type of behavior in the encounter. Examples of friendly behavior were if:

- 1) either of the figures went out of their way to start the conversation
- 2) complimentary exchanges were made
- 3) the two figures were already familiar with each other

Examples of neutral behavior were if:

- 1) either figure did not engage in conversation
- 2) no effort to extend a conversation was made
- 3) any conversation centered around neutral topics such as the weather

Examples of unfriendly behavior were if:

- 1) either figure rebuffed any attempts at conversation
- 2) disparaging remarks or insults were made
- 3) either figure was belligerent in any way
- 4) the context of the scene could be considered illegal (i.e. drug deal, prostitution, or other criminal activity)

Coders were then supplied with the following grid. Coders were asked to tabulate each frame by placing a ✓ or an X in the box that corresponded to what type of behavior was exhibited or occurred. If the participant did not finish a frame, the coders were instructed to leave that grid space empty.

Pack #	F 1	F 2	F 3	F 4	F 5	F 6	F 7	F 8
Friendly								
Neutral								
Unfriendly								

Intercoder reliability was established by as simple “tie-braker” method. Infrequently, when the coders greatly differed in their evaluation of the frame’s emotional level (i.e. Coder #1 says friendly and Coder #2 says unfriendly), the following process was implemented. First, the response in question was reread by both coders and the experiment administrator. Secondly, the guidelines for the types of behavior were discussed amongst the committee. Lastly, if the disparity had not been resolved with a discussion of the guidelines, the tie was broken by the vote of the experimental administrator based on the provided guidelines.

The questionnaires at the end of each participant’s response packet were then examined. Each question was given a numerical value based on which answer was chosen. If no response was given to any question, the numerical value was zero. The code sheets completed by the coders were also translated into numerical values based upon which level of behavior for each frame the participant completed. If the frame was not completed, the numerical value of zero was given to that frame (see Appendix E).

Once the initial coding, the coding for reliability, and coding sheets as well as questionnaires were numerically translated, statistical processing began. All statistical analysis was performed using the SPSS data analysis computer program- release 11. The statistical results of the data can be seen in the following chapter.

Quantitative/ Contextual Analysis

An inductive analysis of the written responses was performed. This step was necessary for two reasons: 1) Because specific examples of negativity were needed for

use as supporting evidence, and 2) So that any patterns between the scenarios of the written responses and other factors, such as demographics, could be discovered. To this point, all packets had been coded only for the behavioral level as set forth in the coder guidelines. However, coding did not account for any *contextual references* in which the behaviors occurred. Therefore, utilizing a qualitative and inductive approach, responses were analyzed to find emerging patterns.

Chapter Three: Data Analysis

Quantitative Analysis

After all of the numerical values for all responses were entered into the SPSS program, the information was examined and analyzed to find statistical significances. First, however, the collected data was analyzed for the basic frequency counts concerning gender and experimental condition.

Given that the hypothesis of this experiment was concerned more with the issue of large female performers, it seemed naturally prudent to take the gathered information and separate it according to gender. As it was noted previously, the number of packets for each experimental condition was kept close to even. However, there was no way of controlling the gender of the participants within each of the conditions. This is apparent from the chart shown in the Participants category of the Methodology chapter. More female participants were in the *Large* category with more males in the *Average* category. The significance of this information was not clear until further analysis of the written responses was completed and discussed in the Results chapter.

It should be noted, at this point, that all percentage values were calculated from the SPSS data output. When percentages were computed, the outcome was rounded to the nearest whole percent. For decimal values, numbers were rounded to the hundredth's place.

A cross tabulation between the variables of experimental condition, respondent's gender and the values of emotion for each frame (i.e., friendly is 1, neutral is 2, and

unfriendly is 3), was completed. It became very clear from this statistical analysis that the male participants had the tendency to give negative responses no matter which condition they were presented. Totaling the number of negative responses for the first three frames, it is shown that the males have a total of 65 negative responses where as the female total is 47. The ratio of negative responses of males to that of females is 1 to 1.38 meaning that males were nearly 30% more likely to give a negative response, in general, despite experimental condition.

On the surface, the fact that this experiment is rooted in creative script-writing would seem to present a problematic situation concerning completion of the individual frames. However, when the data was entered, any frame that was not completed was given a numerical value of 0. This supplemented the values that the coders assigned the written portions that were completed by each participant. It was found that exactly 77% of the participants finished all eight frames in the response packet. The percentages drop from seven to three frames completed as follows:

Frames Completed	Percentage of Participants	Number of Participants
Eight	77	137
Seven	6.2	11
Six	6.7	12
Five	6.7	12
Four	2.2	4
Three	1.1	2
Total	100	178

The minimum requirement for participation in the experiment was to complete the first three frames. This was made clear to the participants in the verbal instructions given by the administrator.

In looking at each level of frame completion with respect to how many negative responses were given, a parallel develops which is directly related to experimental condition. As the above chart shows, only two respondents completed the minimum requirement of three frames. Both of these respondents were in the *Average* experimental condition and no negative responses were given. When four frames were completed, the number of respondents in this category doubles. Of the four participants who completed four frames, one was in the *Average* category and the rest were in the *Large* category. For the participant in the *Average* category, only one negative response was given. Of the three participants in the *Large* category, only one had a non-negative response status. The other participants were ranked with one negative and four negative responses. This piece of data can be broken down in two ways: 1) In the *Large* category, 67% of the respondents gave negative responses 2) In relating the number of frames completed to the number of negative responses, it can be seen that in the *Average* category with four completed frames, only 25% of the sample was negative, yet in the *Large* category with four completed frames, the percentage of negative responses goes up to 100%. A visual representation of this information is located in the last two columns, Negatives and Frames Complete, in Appendix E.

In the categories where five to seven frames were finished, a few statistical significances are noticeable. First, for each of these categories, the number of respondents was nearly equal. However, amongst these groupings, the dispersion of negative responses is very different. When focusing on the ratio of frames completed to negative responses, the percentage range can be from 0%, with no negative responses, to 100%, with all frames being completed and being negatively coded. In the *Average* category for 5, 6 and 7 frames completed, each of the categories started with 0% negativity. Only one respondent out of nine had a 100% negative return on the six frames that were completed. The top percentage of negativity for having five completed frames was 80%. This, too, was a singular case where the respondent gave four negative responses for the five frames completed. For seven frames completed, the negativity high percentage was 43%, again with one respondent out of six issuing three negative responses out of seven. Overall for the *Average* category, there was a 30% negativity rate, for six out of twenty respondents gave at least one negative response.

In the *Large* category, the results are quite different. There were 15 respondents who finished five to seven frames. Of these respondents, 13 gave at least one negative response. This makes the overall percentage of negativity 87%. Further analysis shows that instead of each category beginning at 0%, only the category for five frames completed had any non-negative responses. The other two categories started with a 14% negativity rate that rose to 100%.

Out of the 178 participants, a full 137 were able to complete all eight frames of the experiment. The pattern set forth with the previous categories continues. In the *Average* category there were 65 respondents. Out of those respondents, 38 gave at least one negative response out of the eight frames completed. This makes the overall percentage 58%. For the *Large* category, there were 72 participants. Of this group, 54 gave at least one negative response out of eight frames completed. The overall percentage of negativity here is 75%. A clearer view of the range and placement of participant's negative responses can be seen in Appendix F.

Given the above results, the question of how the demographics of the participants affected the outcome must be asked. Just as the separate frames were numerically evaluated, the choice of answers of the participants on the questionnaire were also given numerical values. The demographics of age, gender and weight were the most crucial to the research. Although the respondents were to supply height information in addition to the other three items, this question was included merely to uphold the facade of "general information" gathering for the respondents. It was found that 4 participants did not supply answers to any of the demographic questions, leaving the total sample at 174 participants.

Considering the respondent's age, it was found that 85% of the female participants were below the age of 25. In turn, the percentage of females that were "25 to 35 years" of age was found to be 12%. The percentage of males who were in the "below 25 years" grouping was 82%. The smaller percentage of the male sample, 16%, was

grouped into the “25 to 35 years” category. Although both males and females find their highest numbers in the “below 25 years” category, this particular grouping was not the highest percentage for negative responses. Those respondents who placed themselves into the “25 to 30 years” category had a negative response percentage of 68% as compared with the 63% negativity rate of the “below 25 years” and the 62% negativity rate for the “30 to 35 years” category. Previous discussion would promote the thought that more of the respondents in any of these categories were given the *Large* version of the experiment. However, this is not the case. The division between the two experimental conditions for the “below 25 years” category was almost exactly even: 73 participants had the *Average* version, 72 participants had the *Large* version. Out of the 16 participants in the “25 to 30 years” category, 10 were given the *Average* version of the experiment. This was also the case for the “30 to 35 years” category where there were 4 participants for each of the experimental versions. In combination, the categories of “35 to 40 years” and “above 40 years” was the smallest of the sample. This grouping, the smallest section of the sample had the highest percentage of negative responses. Five respondents placed themselves into this combined category. Out of the five respondents, not one respondent gave any non-negative responses. To further analyze this outcome, it was found that four of the respondents were female with only one male so that the idea of a male bias toward responding negatively was found not to be the cause for this result. The level of negativity, again, had to do with which experimental condition that the

respondents were given. All respondents but one, a female, were given the *Large* version of the experiment.

Weight was the next issue to be dealt with in the demographic analysis. A method similar to that used with the age categories was used to determine the levels of negativity by weight grouping. The pattern that the outcome of this analysis follows is very different from that of the outcome for the age categories. Here we start at a 100% negativity rate in the “Below 100 pounds” category. The percentage for each category is as follows:

	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
% of Negativity	100	61	66	79	40

A more in-depth look at these numbers reveals other significances. Firstly, the percentage drops from the first category to the second. However, the percentage then climbs upward again with the next two categories but ends with a percentage that is lower than all of the other categories. A look at the participants’ gender in each of the categories provides evidence for the negativity rates. In the categories of “150 to 200 Lbs.” and “200 to 250 Lbs.”, all respondents who placed themselves in these categories were male. In the first category, all respondents were female and both were given the *Large* version of the experiment. Interestingly, the category of “Above 250 Lbs.” had the lowest rate of negativity. This is due to the fact that only one person of the five was given the *Large* version of the experiment.

Qualitative Analysis

Utilizing an inductive research approach, responses were categorized based upon content patterns that emerged: quantitative research works to discover why things exist rather than how many things there are.

All respondent packets were put into the numerical order in which they were completed by the respondents. Each packet was read by the experiment administrator. The packets were then separated into categories, as patterns of scenario types provided by the participants, developed. These categories included: 1-2 Conversations, Maternity, Blatant Stereotyping and Male Negativity. The division of Male Negativity was further separated into the sub-categories of Fighting/Violence, Negativity in the Context of Pregnancy, Gangs/Drugs, Rudeness, Theft and Public Indecency (i.e. Prostitution). Most of these categories are self-explanatory and are discussed further in the Results chapter. Yet, categories like Maternity verses Negativity in the Context of Pregnancy are not as clear.

During the first level of the content analysis, the overall subject of pregnancy was found to be a part of many responses. Superficially, the category could have stood without further analysis. However, variations in the tone or dramatic content of the responses prompted more investigation. The division between Maternity and Negativity in the Context of Pregnancy was easy to detect. The Maternity category presented pregnancy as a positive situation and a reason for further conversation. This was in direct

opposition to the category of Negativity in the Context of Pregnancy where pregnancy was used as a reason or excuse for the large character's size.

The Male Negativity category was discovered when many of the packets that were in the *Average* experimental condition were coded as highly negative. A closer look revealed that if an *Average* packet was coded as negative, it was usually because the respondent was male. So many packets were placed into this category, that further analysis was warranted. Through continued inspection, the various sub categories of Fighting/Violence, Negativity in the Context of Pregnancy, Gangs/Drugs, Rudeness, Theft and Public Indecency (i.e. Prostitution) were established.

The only major category that was not given more consideration after the qualitative analysis was completed was the category of 1-2 Conversations. Although not apparent by the title, this category was composed of scenarios that always took the following path with virtually identical dialogue:

Two women at a bus stop-

Frame 1-

#1: Hi.

#2: Hello.

Frame 2-

#1: May I sit down?

#2: Sure.

Frame 3-

#1: Is the bus coming soon?

#2: Maybe 10 minutes.

Frame 4-

#1: Good. That's not long.

#2: No. It isn't.

It is seen in this simulated example that the only purpose of the conversation was to take up time while waiting for the bus. No substantial positive or negative information was extended or reciprocated by either character. Also, in these situations, coders assigned behavioral indicators of Friendly or Neutral but not Unfriendly/Negative. This assured that no additional analysis was needed.

This qualitative analytical step provided a more in depth description of the quantitative findings.

Chapter Four: Results

The statistical outcomes of the previous chapter provided some interesting and striking results. These significances not only reflected on the hypothesis originally contemplated, but also represented other facets that showed the span and reach of this research. The varied ways in which the tangents of this research related to the scope of society's ideologies concerning large females, specifically, and large people in general became highly apparent.

The "jolly-unintelligent" stereotype was briefly mentioned as the predecessor to the theorized stereotype for this research. The focal point of this research was to establish that the bias toward the large female performer has not disappeared, but merely changed. The evidence for this change was supported by a qualitative analysis of the respondent's packets. For example, respondent 108 was given the *Large* version of the experiment. The large character, Jessie, in this respondent's scenario automatically states: "Yeah, I'm going to the library to do research for my paper" continuing with "I read a few articles already, but not enough to make a solid argument." Neither of these statements reflecting the "jolly-unintelligent" genre of the previous stereotype assigned to large people.

In discussing the major outcomes from the data collected, the overall negative bias toward large females presented itself as more than just a theoretical possibility. Whenever the variable of the *Large* version of the experimental condition was applied to another factor, the results overwhelmingly pointed to the fact that large-sized females are held in a more negative view than that of the average-sized female.

When looking at the outcome for respondents who completed the entire eight frames in the *Large* version packet, the overall percentage of negativity was 75%. This information, in direct comparison to the respondents who completed all eight frames and were in the *Average* version of the experiment with a negativity rate of 58%, cemented the overall negativity bias theory. Other examples of evidence for this theory were found in the statistical outcomes when the discussion of the effects of the respondent demographics were undertaken. The *Large* version of the experimental condition was mostly responsible for the level of negativity in the examination of the combined “35 to 40 years” and “above 40 years” age groups. Also, in the examination concerning the respondent’s weight demographic, it was shown that fewer participants receiving the *Large* version of the experimental condition resulted in the lower percentage of negativity for that weight level.

The statistical outcomes, however, are not the only indicator that provide evidence to support the theory of the overall negativity bias. In reviewing the actual written responses of the participants, there were interesting examples of negativity that directly correlated to the experimental condition and the demographics of the respondent, regardless of which type of character presented the negative behavior. These examples of the negativity bias ranged from basic stereotyping and/or rude remarks from the large character to full rejection of the large sized character by the average character in the scenario.

As an example of respondent stereotypification of large people, respondent 11 gave the label of *bigger one: Sammy* and *little one: Mary* in order to identify the characters. The conversation between the respondent's two characters further provided a stereotypical back drop with the following dialogue:

Mary: So what's been up with you then?

Sammy: Well, I won the pie eating contest at the local fair this weekend.

Mary: Are you kidding me?

Sammy: Not at all. It was cherry- my favorite.

Mary: No, I mean you stuffing your face with cherry pies is more interesting than my visit to a beautiful country?

An investigation into the demographics of the respondent continued support for the stereotypical behavior assigned to the large character. This particular respondent was under 25, below 100 lbs. and female. These factors, in combination, were identified as the demographic group which had the highest rate of negativity.

In the discussion of large character's rudeness as a part of the negativity bias, an excellent example came from respondent 25. In a session of people watching, the two characters begin to discuss the physical attributes of male passers by. It was not until the large character gave the statement, "Well, in my opinion, he's uglier than a dog," did we see negative behavior being assigned to the large character despite the lack of cues other than size, because of the negativity bias.

Lastly, as a part of the negativity bias, there was the subject of rejection. In this case it was found that the large character, a mother, was being rejected by her daughter

who fulfilled the average character role. For most of the scenario the large character attempted to be calm and soothing when faced with statements such as, “You do this every time” and “You are never there for me anymore, it’s like as if I don’t have a mother.” The negative behavior of the large character eventually manifested itself toward the end of the scenario with a layer of guilt being presented in the statement of, “I’m not there because I’m too busy getting money to buy your clothes, buy your food etc.!” It could be argued that this was a basic human reaction and that if the respondent had been given the *Average* version of the experiment, the scenario would have been the same. However, it is argued here that the respondent *chose* to assign the behaviors and modes of expression to the characters and did not have to include any negative behavior for the large character from the start to the end. However, because of the negativity bias, the attitude of negativity was assigned to the large character because of the visual size cue presented in the picture frames that were provided in the *Large* version of the experiment.

In the analysis of the numerical data, another substantial pattern was found. This pattern also deals with the negativity bias. Here, what was most interesting was that this form of the negativity bias identified itself solely with male respondents. As it was stated in the Data Analysis chapter, males were found to be 30% more likely to give negative responses regardless of the experimental condition.

From the qualitative analysis that was performed on all of the respondent packets, a total of 27 packets were pulled and cited as being examples of male negativity. It has already been established that experimental condition did influence whether or not

participants gave negative responses. That fact is not disputed in relationship to this theory. However, out of the sampling of packets that were designated as being examples of the male negativity bias, a full one third were of the *Average* version of the experiment. It was also found that gender was not the only factor that could be linked to the theory of male negativity. The demographic profile that was most associated with negative responses, regardless of experimental condition, was the group of males who are below 25 years old, are in the weight range of 150 to 200 lbs. and who stand 5.5 to 6 feet high. The interpretation of this information can be thought of in two ways: 1) Negative responses were more aptly given because this grouping very closely represents the average male body type according to the Body Mass Index chart, and 2) Given the constant promotion of acceptable body image for both men and women, how was this demographic group supposed to relate to female, as opposed to male, issues if not by having a more disinterested and or negative stance.

Of course the previous statement must have more evidence than merely the statistical values provided. The evidence for the theory of average body type males not being able to easily relate to females, in general, was discovered within the written responses of the male participants. The qualitative analysis of the respondent's packets lead to the sub-categorizing of scenarios. It was from the different sub-categories that the inability for males to relate, except in terms of negativity, to this experiment was realized.

The 27 male respondent packets that were set aside as examples of male negativity were also analyzed for what type of scenario was presented. The types of

scenarios, listed largest to smallest, were: Fighting/Violence, Negativity in the Context of Pregnancy, Gangs/Drugs, Rudeness, Theft and Public Indecency (i.e. Prostitution).

Although the question of media consumption was never asked of the participants, media seems culpable for such categories as Fighting/Violence, Gangs/Drugs and Public Indecency because these scenarios have been a staple of the media-viewer diet for many years. The role of media in the portrayal of women within these types of categories also verifies the inability for males to relate within the context of this research. Actual examples that were pulled from the male sample, more often than not, began with opening lines such as “Move the f#&k over bitch” and “Hey bitch what’s your name?...Why the f#&k you care bitch?” (respondent 154 and 22). What was surprising was the fact that both respondents, 154 and 22, were given the *Average* version of the experiment.

Less vulgar examples of male negativity were found in the sub-categories of Rudeness, Theft and Public Indecency. This was seen in the work of respondent 86 in the following conversation:

Woman sitting down (WSD): So you’re waiting for the bus huh?

Woman standing up (WSU): Well, I am at the bus stop at the said-designated area for the bus to pick me up aren’t I?

WSD: It was just a question lady!

WSU: It was a STUPID QUESTION!

Notice there wasn’t a foul word nor a derogatory remark made, yet the negativity was very much in place. This was also the case with a male respondent who’s scenario dealt

with theft and who, incidentally, pointed a finger of reproach directly at the media. In this case respondent 110 wrote:

Female #1: Let's just steal this car here.

Female #2: That's a great idea! Do you know how to hot wire a car?

Female #1: No, but I saw it on TV!

The same vulgarity that was a large part of categories such as Gangs/Drugs was not apparent here. In this scenario, the act of committing Grand Theft Auto was portrayed as a form of self-amusement for the characters in the scene, however illegal and negative the actuality of the situation.

As a final example of the male negativity bias, the sub-category of Negativity in the Context Pregnancy surfaced. It was not that the event of pregnancy was the focal point of the negative attitudes, so much as it was used as a way to explain away the largeness of the character in the scenario. However, even with this instance, the negativity of the entire situation was not abandoned. For a direct example, respondent 93 used the pregnancy issue as the opening to the scenario with "So how many months are you?" What truly started as a misunderstanding on the part of the average sized character became a full battle of words and ideologies. The insult of "You skinny little wimp" was tossed out and met with the statement, "Look, it was a mistake. I apologized." The negative position of the large character was further cemented by the threat "You little shrimp. I could break you in half." This left no doubts as to the many facets that the male negativity bias could have.

Much consideration and time has been spent on the subject of male negativity. Although, not in the same contexts, examples of a female negativity bias were noticed during the analysis of the numerical data as well as the respondent packets. It was noted previously that the group of respondents that placed themselves into the below 25, under 200 lbs. and female tended to have a high rate of negative responses. Experimental condition was taken into account for, of the packets sampled for use as examples, only two could be found that had negative responses and were also of the *Average* version of the experiment. However, aside from the experimental condition, these particular demographic indicators pointed to an interesting correlation.

These respondents fell into the demographic category of “ideal body type” with similar effects as with the male sample. Much research has already affirmed media’s tendency toward the promotion of the contrived beauty ideal. It was this “ideal” that provided support for a female negativity bias in this research. Just as with the overall negativity bias, the pressure exerted by the media to view females in certain ways produced an effect that was noticeable in the respondent’s scenarios. The responses of participant 143 were found to be the best example of this theory. From the start of the scenario, the characters are given the labels of *one lady on the bench* and *the bigger woman walking*. The terms “lady” verses “bigger woman” alone showed the respondent’s bias when presented only with the determining factor of size. This is opposed to how other participants labeled the characters in their scenarios as “woman on

the left” or “woman #1.” As the scenario continued, it was found that adultery was committed by the larger character with the following dialogue:

Skinny woman asks bigger woman-

We are best friends. How can you do this to me? How can you do such a bad thing behind my back?!

Bigger woman keeps silent-

Skinny woman says-

I don't want to see you again. We are not friends anymore. I am going to divorce my husband and you can have him!

This example also confirmed the theory of the overall negativity assigned to larger women. The smaller woman is persistent in her projection of anger and blame towards the larger woman. However, this is due to the fact that it was the larger, not smaller, character who instigated the situation by committing the negative act.

The results presented in this chapter have proven that a large female stereotype still exists, albeit in a different form than previously seen. This chapter has also included the fact that there are other biases of negativity toward large females and these biases can be directly linked to certain combinations of demographics. However, even with as many facets of this negativity bias that could be analyzed in this chapter, there were many questions that revealed themselves which could not be explained given the boundaries of this project. The next chapter will discuss the questions that would take this research further into areas such as gender dynamics, the role of sexual orientation in the large female stereotype and the theory of female conformity to the ideals presented by media.

Chapter Five: Questions for Further Research and Conclusions

At the onset of this project, it seemed as if some of the answers for this research question were already apparent and published in the studies and journals that were being woven together for the Literature Review. Within my search through the vast amounts of information on eating disorders, self-esteem, body image, stereotyping, women's issues, and basic sociology a path that would take these theories in the direction of the performing arts was missing. A few authors alluded to the fact that large females were underrepresented in performance or media situations and some even went as far to say that large females rarely were cast as characters with any dramatic substance. Yet, this research was able to take all of these theories and utilize them so as to examine the large female stereotype in all of its complexities.

Delta Burke, in the mid 1980's forced the discussion concerning large female performers in leading roles. She became an icon for large-sized females because of her work on *Designing Women* with the standout episode of "They Shoot Fat Girls, Don't They?" However, everything returned to status quo and all Delta Burke received for her courage was to be fired and face further ridicule. It wasn't until Camryn Manheim accepted the Emmy award for her work on *The Practice*, stating, "This is for all the fat girls" that the issue of large women in roles containing dramatic depth and substance again was brought to the forefront.

There has been a transition concerning how large females are portrayed in the performing arts and media, but mere transition isn't enough. Whereas, before large

performers were relegated to roles providing comic relief, now there are definitely more roles that feature large female performers which are pivotal to the story line. As opposed to the comic influence of Delta Burke's character, who rarely had a serious connection to the plot on *Designing Women*, we have Camryn Manheim as an outgoing lawyer and influential player in a law firm on *The Practice*. The difference is striking between the mother-like, and slightly featherbrained, role of Aunt Bea on *The Andy Griffith Show*, who putters about in her kitchen and Tyne Daley as the mother on *Judging Amy*, who battles the evils within children's social services as a lead case worker and describes herself as a "pain-in-the-ass, fire-in-the belly, change-the-world-me." However, even with all of these dramatically substantial roles being played, the question still has to be asked: why must these capable women in such dynamic characters *have* to describe themselves as *pain-in-the-asses*?

There are few valid reasons why Tyne Daly's character of Maxine Grey in *Judging Amy* must pounce and snarl through the majority of the program, even with those who are attempting to do well by her. Trying to logically understand the freakish and back biting nature of Kathy Kinney's Mimi on the *Drew Carey Show* is very difficult, especially when the same behaviors are applauded in the large *male* character. Then there are the most recent attempts by the entertainment industry to *level the playing field* and *empathize* with the large female population through such works as Shallow Hal. This was a film, deemed by critics as well as the public, that only served to reinforce the

standard genre of prejudicial humor and comedy at the general expense of the large person.

The one question that may never be answered, despite the vast amounts of research and rhetoric, is: why is it imperative that large females be assigned some kind of stereotypical behavior in order to perform in roles that include decent characteristics? I can theorize that this prerequisite of negativity for the roles that are played by large female performers stems from society's view that large people are the deviant minority and will act accordingly. In the end, consumers of media and entertainment are often given what they are *told to* expect: the angry-fat person.

Despite the powerful push from the entertainment industry and media to attempt to keep large females in stereotypical roles, there happens to be one prime example of a large female in entertainment that does not exhibit the negativity stereotype that I have proven exists. The character of Molly, played by Lesley Boone, on the television show *Ed* exudes the characteristics and personality traits that should be the groundwork for more roles that utilize large female performers. Here is a large female character who is a best friend of the much slimmer lead female. However, this isn't what defines her character or existence within the plot of the show. Molly is defined by her quick, but not overly harsh, wit. Molly has had a sexual love affair and ended it amicably when she realized her lover was already married. Yet, what was most interesting concerning this character was that Molly campaigned to leave her teaching position in the high school science department and be hired as the school principal. This large female not only is

portrayed as having the intelligence to handle the position, she also has the compassion to do anything, including “throwing frogs” during her Biology lecture, in order to help the student population learn. Strength, wisdom, and compassion, as opposed to aggression, anger, and selfishness, are the attributes that media should be extolling in all roles that are categorized as the *normal-everyday-person*. Media coverage of current world events has overwhelmingly shown us that there is already enough of what is negative and cruel in life: war, greed, and destruction.

It is almost unfortunate that a thesis must be so specific in its goals. This thesis devoted itself to the analysis of the Negative Stereotype and how it concerns the large female performer. It was proven that such a stereotype exists and in what ways the stereotype manifests itself.

A suggestion for future research would be to include questions concerning the quantity of media consumption by the participants on the experimental survey. This media impact comparison could address the variable of media and any possible influences on the perception of large-sized females. How *little* media exposure does it take for a person's attitudes, concerning any issue, to be affected?

Another variable to consider is the idea of how large males are treated differently from large females, which was alluded to several times within this project. Too many times instances occur where large males are revered for their size and the stereotypical behaviors that are exhibited. How is it that the guy who ate a broiled chicken breast with baby carrots is not as *cool and manly* as the guy who ate the full one and a half pounds of

food advertised in a frozen dinner commercial stating “It’s good to be full”? I don’t see any frozen food commercials with the same mantra aimed at women. Returning to television shows like *The Drew Carey Show* or *Rosanne*, why are the “big man” characters never given the story lines that include angst about their weight? What makes large male characters more acceptable than large female characters?

The methodology for this project used pictures of only large females. What would be the result of a similar study if pictures of only large males were used? We have seen that there is a negativity bias toward large females by males, however, would there be a negativity bias by females toward large males? What biases would present themselves in connection with a large male stereotype?

Another aspect that revealed itself through this research and that should be inspected further is the theory of the Male Negativity Bias. As it was only discussed in the close perimeters of this project, the entire theory deserves more attention. I find it unnerving that males have a tendency to assign negativity to women without regard to any other factors. I would be interested to find if this is a recent phenomenon or if this is something that goes farther back. Is there a correlation between the women’s liberation movement of the 1960’s and any increase in negativity toward women by men? Does the attitude that because women are sexually liberated and “can do anything a man can do,” to the point of being obscene, play a part in how men perceive women? All must be delved deeper into and researched so that other stereotypes that could harm the precarious balance between the sexes do not develop.

The idea of how sexual preference affects the negativity bias could also be a very interesting topic of research. Does sexual preference counter act the negativity bias that was proven in this research? Because of discrimination faced by homosexuals, which is not unlike that aimed toward the large-sized population, are homosexuals more apt not to adopt a bias of negativity toward another group categorized as a *deviant minority*? Is there any sense of empathy between groups that are discriminated against, even if the reasons for the discrimination are very different?

In the Results chapter of this thesis, the level of negativity in regards to participant demographics was examined. However, there was one situation where the results warranted further discussion that could not be accomplished within the frame work of the research and data in this study. Society, family and media all play a part in the promotion of conformity to the “ideal standards” concerning behavior, sexuality and self-presentation. It is this issue of conformity that needs to be further researched concerning the demographic of females over 40 years of age. In this study, there were three females who placed themselves in the category of 40 plus years. It was also found that two out of the three received the *Large* version of the experimental condition. However, *all* responses from this age grouping were found to have negative overtones. This leads to the theory that women in the over 40 category harbor angst concerning large females.

Many authors who took the feminist viewpoint stated that people will often conform to an expected mode of behavior for fear of being considered unacceptable. It

was also stated that most of the media currently produced is aimed toward a demographic that is under 35 years of age. These two trains of thought were crucial when used to consider why this particular group of female participants, who stated that they were above 40 years of age, had a high level of negativity. Is it because this category has aged out of the level of the *proper demographic* and feels on the verge of being considered unacceptable in the eyes of society that there is such negativity present? Media has not been an overly efficient source of pro- active images for this age group of women. Thus, relegated to the side lines in relation to mainstream media, three main questions arise that need to be considered with this particular demographic group: 1) Could it be that anger against being left behind and unavoidable angst at the inability to turn back time has manifested itself into negativity toward anything outside of the *acceptability* realm established in the media? 2) Does this demographic group respond negatively to average- sized women out of jealousy at their being chosen as the more acceptable representation of the female population? and 3) Does this demographic group respond negatively to large-sized women because society has been programed to view large sized women as the less acceptable form of the female population?

Lastly, what level of thinness is enough for the performing arts, media, and society? Just before I started my graduate studies, so many were caught up in the discussion of Calista Flockheart's lack of weight. Yet at the same time, Kate Winslet was a part of virtually the same discussion because some felt she was too curvy during her portrayal of Rose in Titanic. How is it that society remarks disparagingly about one

beautiful actor for lack of pounds and has similarly disparaging remarks about another gorgeous actor having too much of a figure? I don't believe that it has everything to do with the actor's actual size, but more with the type of part being played. Or could it be because of the male counterparts that these female actors are paired with? This, again, is something that must be researched and analyzed. This is a question that seems to point out our society's inconsistent attitudes toward weight, appearance, and the consideration of what is beautiful.

Several examples exist about how the issue of large-sized performers is in the forefront of entertainment media. The *American Idol* television program being the most recent example. This particular show received a good amount of media attention in mid-February of 2003 due to the comments about weight made by one of the judges to several female contestants. His comments ranged from "that was really great, but you really need to loose some weight" to "you've got talent, but the weight is a problem." The statements, the opinionated judge, and the fact that the other two judges had a difficult time accepting the prejudicial nature of the statements made the prime time news. However, after a week, nothing more was said. The judge wasn't replaced because he, in my opinion, went beyond the boundaries of his job description. Although uncomfortable with the situation this person was instigating, the other judges made no point of voicing further opinions about their colleague or protesting his position on the show. This leads to the question of media influence when the issue is presented within

the media in a negative light. Simply, what are the levels of reaction when a situation that the media creates turns out badly and then is reported in the media as a bad situation? How are the moral checks and balances within the media being tested in such situations? What are the differing views between the public and those directly involved with media production concerning how these checks and balances are utilized?

The Literature Review chapter was introduced with a quote from the opening monologue of Steve Martin, the 2003 Motion Picture Academy Awards Master of Ceremonies: “You can be tall or short, you can be thin or skinny. You can be a democrat- or you can be skinny.” This quote was included because, although stated sarcastically, it makes quite a statement about the industry’s current thinking concerning large performers in the motion pictures. My research supports the notion that such media thinking ultimately *trickles down* to the thinking of the public mind, at times to the detriment of particular groups or categories of people.

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**Respondent/Participant Response Packet
Cover Page for Average Experimental Condition**

**The Impact of Visual Stimulus
On Script Writing**

Investigated by Rosemary D. Thompson

Participant Research Packet

Instructions:

Do not open this response packet until instructed to do so by the administrator.

1. Read fully, sign, and date the “Agreement to Participate” form.
2. This response packet contains 6 response sections and one questionnaire. Using the three scene frames provided, assign dialogue to the two female characters. For the following 5 scene frames, describe the actions of the two female characters in the sections marked Frame # Description of Actions. Then in the section marked Frame # Dialogue, provide verbal interaction, if any for the two female characters.
3. Continue with each page, completing the scene with Frame number 8.
4. Complete the questionnaire and return the response packet to the administrator.

Thank you for your participation.

Cover Page for Large Experimental Condition

The Impact of Visual Stimulus

On Script Writing

Investigated by Rosemary D. Thompson

Participant Research Response Forms

Instructions:

Do not open this response packet until instructed to do so by the administrator.

1. Read fully, sign, and date the “Agreement to Participate” form.
2. This response packet contains 6 response sections and one questionnaire. Using the three scene frames provided, assign dialogue to the two female characters. For the following 5 scene frames, describe the actions of the two female characters in the sections marked Frame # Description of Actions. Then in the section marked Frame # Dialogue, provide verbal interaction, if any for the two female characters.
3. Continue with each page, completing the scene with Frame number 8.
4. Complete the questionnaire and return the response packet to the administrator.

Thank you for your participation.

Dialogue for Frame #1:

Dialogue for Frame #2:

Dialogue for Frame #3:

Frame #4 Description of Actions:

[illegible]

Frame #4 Dialogue:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #6 Description of Actions:

[illegible]

Frame #6 Dialogue:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #7 Description of Actions:

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #7 Dialogue:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #8 Description of Actions:

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #8 Dialogue:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Please complete the following demographic information before returning this packet to the experiment administrator.

Circle the answer that best applies to you.

1. What is your height?

A) 4' to 4.5' B) 4.5' to 5' C) 5' to 5.5' D) 5.5' to 6' E) above 6'

2. What is your weight?

A) below 100 lb. B) 100 to 150 lb. C) 150 to 200 lb. D) 200 to 250 lb. E) above 250 lb.

3. Which age grouping best suits you?

A) below 25 B) 25 to 30 C) 30 to 35 D) 35 to 40 E) above 40

4. You are:

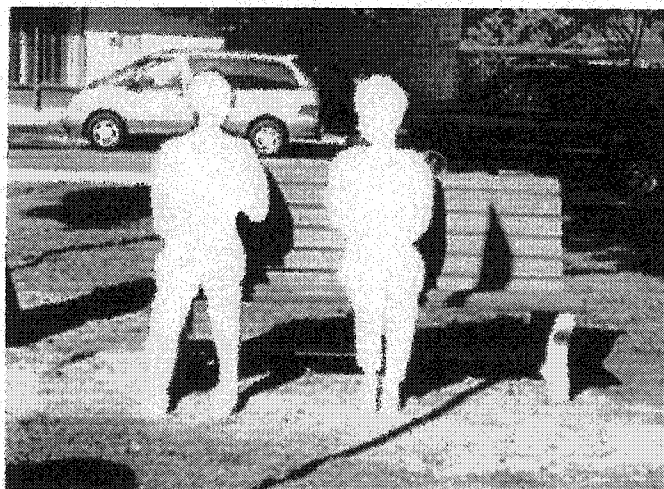
A) Female B) Male

Visual Images for Average Experimental Condition

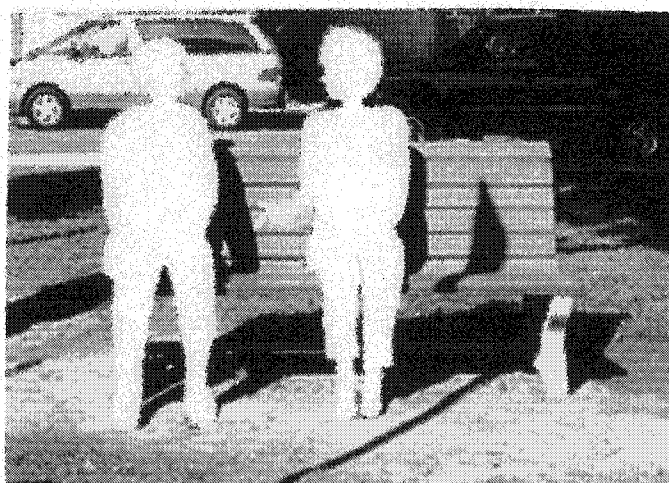
Frame #1



Frame #2

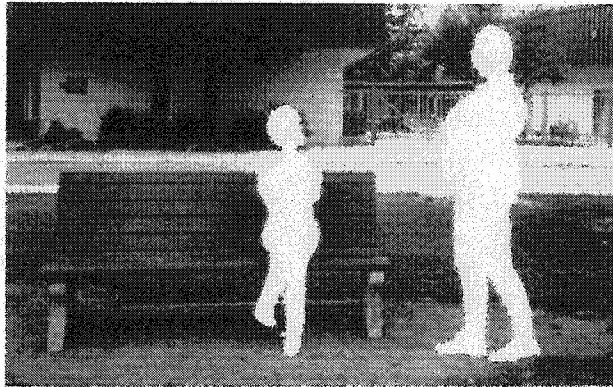


Frame #3

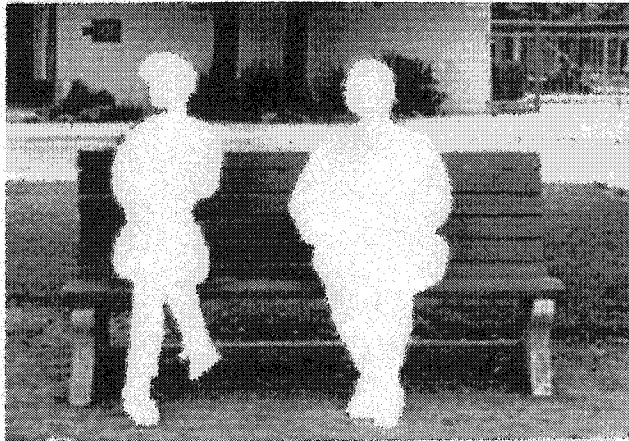


Visual Images for Large Experimental Condition

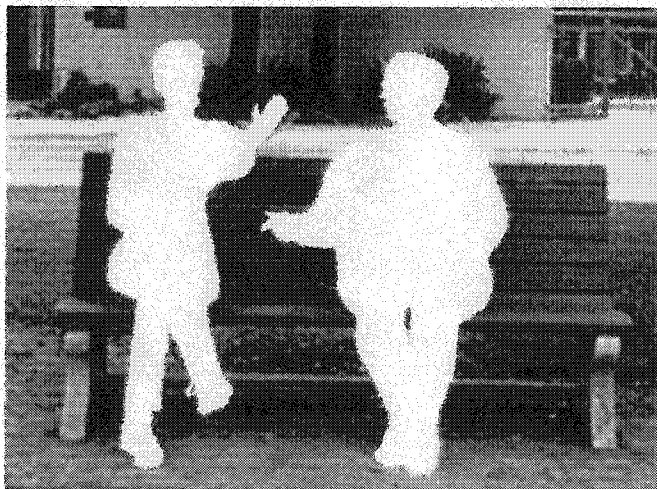
Frame #1



Frame #2



Frame #3



Experiment Administrator Introduction and Instructions

Welcome. I am Rosemary Thompson. The experiment that you are going to participate in today deals with how written dialogue changes when the writer is given visual stimulus verses when there are no visual images presented. The data that is going to be collected from you in the form of your response packets, will be used to see if a difference exists between the pictures you are shown and asked to write the dialogue for and the written descriptions you supply for the frames in which no visual stimulus is provided. Before we begin the experiment each of you must complete the consent form that states that you willingly participated in this research and that the information that is collected from you was not collected without your consent. Please note that if you do not want to give your consent to have your responses as a part of the data for the experiment you may choose not to participate and you may put your form here (a chair) and you may leave at this time. When you have finished reading and have signed the consent form, please turn it in here (on table). These answer blanks are what you will use to write your responses (distribution of forms). The first blank consists of three spaces that go with the page of three pictures that are in your packet. You will write the dialogue that you think best fits the first slide in the answer section marked #1. You will use the next two answer spaces on the first answer blank for the remaining two pictures and complete the dialogue that you think fits best with each picture. On the remaining answer blanks, you have two sections. The top section is provided for you to describe the actions that you think would follow these three pictures and progress the scenario to its conclusion. The lower section

is provided for you to write the dialogue that you think fits best with the description of the actions you gave in the top section. You have five action/dialogue answer blanks that can be used to complete the scenario. Completion of the first three frames is mandatory for participation in this experiment. The last page of your answer packet contains questions that concern demographic information. All questions by circling the answer that best suits you. As you finish the questionnaire, please turn in your response packet to the project table and you may leave the project area. Are there any questions as to the instructions for the response packets or the demographic questionnaire? Are there any questions about the general instructions?

Body Mass Index Chart
A BMI number of 23 or below is Normal;
23 to 27 is Overweight;
27 or above is Obese.

Height	5'0"	5'1"	5'2"	5'3"	5'4"	5'5"	5'6"	5'7"	5'8"	5'9"	5'10"	5'11"	6'0"
Weight													
100	20	19	18	18	17	17	16	16	15	15	14	14	14
105	21	20	19	19	18	17	17	16	16	16	15	15	14
110	21	21	20	19	19	18	18	17	17	16	16	15	15
115	22	22	21	20	20	19	19	18	17	17	17	16	16
120	23	23	22	21	21	20	19	19	18	18	17	17	16
125	24	24	23	22	21	21	20	20	19	18	18	17	17
130	25	25	24	23	22	22	21	20	20	19	19	18	18
135	26	26	25	24	23	22	22	21	21	20	19	19	18
140	27	26	26	25	24	23	23	22	21	21	20	20	19
145	28	27	27	26	25	24	23	23	22	21	21	20	20
150	29	28	27	27	26	25	24	23	23	22	22	21	20
155	30	29	28	27	27	26	25	24	24	23	22	22	21
160	31	30	29	28	27	27	26	25	24	24	23	22	22
165	32	31	30	29	28	27	27	26	25	24	24	23	22
170	33	32	31	30	29	28	27	27	26	25	24	24	23
175	34	33	32	31	30	29	28	27	27	26	25	24	24
180	35	34	33	32	31	30	29	28	27	27	26	25	24
185	36	35	34	33	32	31	30	29	28	27	27	26	25
190	37	36	35	34	33	32	31	30	29	28	27	26	26
195	38	37	36	35	33	32	31	31	30	29	28	27	26
200	39	38	37	35	34	33	32	31	30	30	29	28	27
205	40	39	37	36	35	34	33	32	31	30	29	29	28
210	41	40	38	37	36	35	34	33	32	31	30	29	28
215	42	41	39	38	37	36	35	34	33	32	31	30	29
220	43	42	40	39	38	37	36	34	33	32	32	31	30
225	44	43	41	40	39	37	36	35	34	33	32	31	31
230	45	43	42	41	39	38	37	36	35	34	33	32	31
235	46	44	43	42	40	39	38	37	36	35	34	33	32
240	47	45	44	43	41	40	39	38	36	35	34	33	33
245	48	46	45	43	42	41	40	38	37	36	35	34	33
250	49	47	46	44	43	42	40	39	38	37	36	35	34

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
1	1	1	1	1	3	1	1	1	0	0
2	1	1	1	1	0	0	0	0	0	0
3	1	2	1	1	2	2	2	0	0	0
4	1	3	3	3	3	3	3	0	0	0
5	2	1	3	3	3	3	3	3	3	3
6	2	3	3	3	3	3	3	3	1	3
7	1	2	1	1	1	1	1	1	1	4
8	2	2	2	2	1	2	2	2	1	3
9	2	1	2	1	1	2	2	2	2	4
10	2	1	2	3	3	1	1	1	1	4
11	2	1	1	1	1	1	1	1	1	3
12	1	1	1	1	1	1	1	0	0	3
13	1	1	3	1	1	0	0	0	0	4
14	2	1	1	3	3	3	3	3	3	3
15	1	2	2	1	2	1	2	2	1	3
16	2	1	3	3	3	3	3	3	3	3
17	2	3	3	3	3	3	3	3	3	3
18	2	2	1	1	1	1	3	1	1	2
19	2	2	2	2	1	1	2	2	1	3
20	1	1	1	1	3	1	1	1	2	3
21	2	3	3	3	3	3	3	3	0	3
22	1	1	1	1	1	1	1	1	1	4
23	2	2	1	1	2	3	3	3	3	4
24	2	1	1	1	1	1	3	3	3	2
25	2	1	3	3	3	1	1	1	1	4
26	1	2	1	1	1	2	2	1	3	3
27	2	2	3	1	1	1	1	1	1	4
28	1	2	1	1	1	1	1	1	1	3
29	1	2	1	1	1	1	1	1	0	3
30	2	1	2	1	2	3	2	3	1	3
31	2	1	3	3	3	3	3	0	0	3
32	2	2	2	1	2	2	0	0	0	3
33	1	2	2	2	2	1	1	1	1	3
34	1	1	3	3	3	3	0	0	0	4
35	1	1	3	3	3	3	3	3	1	3
36	1	2	1	1	1	1	1	1	1	3
37	2	1	1	1	1	1	1	2	1	4
38	2	1	2	1	1	1	1	1	2	3

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
1	0	0	0	1	7
2	0	0	0	0	3
3	0	0	0	0	6
4	0	0	0	6	6
5	1	1	1	7	8
6	1	1	1	7	8
7	2	1	1	0	8
8	2	1	1	0	8
9	2	1	1	0	8
10	2	1	1	2	8
11	2	2	1	0	8
12	2	1	1	0	6
13	2	1	1	1	4
14	2	1	1	6	8
15	2	1	1	0	8
16	2	1	1	7	8
17	2	1	1	8	8
18	2	3	1	1	8
19	2	1	1	0	8
20	2	1	1	1	8
21	2	1	1	7	7
22	2	1	1	0	8
23	2	1	1	4	8
24	2	1	1	3	8
25	2	1	1	3	8
26	2	1	1	1	8
27	2	1	1	1	8
28	2	1	1	0	8
29	2	1	1	0	7
30	2	1	1	2	8
31	2	1	1	5	6
32	2	1	1	0	5
33	2	1	1	0	8
34	2	1	1	4	5
35	2	1	1	6	8
36	2	1	1	0	8
37	2	1	1	0	8
38	2	1	1	0	8

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
39	2	2	2	2	2	1	1	2	2	4
40	2	2	1	3	1	2	0	0	0	3
41	1	1	1	1	1	1	1	1	1	4
42	2	3	3	3	3	3	3	3	3	2
43	1	2	2	1	2	1	2	2	2	3
44	2	1	1	1	1	1	1	1	1	3
45	2	1	1	3	1	0	0	0	0	4
46	2	2	2	2	2	3	3	3	2	4
47	1	1	1	1	1	1	1	1	1	3
48	1	2	1	1	2	2	2	3	2	2
49	2	1	2	1	1	1	1	2	2	2
50	2	1	1	1	1	2	1	2	1	3
51	2	2	3	3	3	3	3	3	3	4
52	2	3	3	3	3	3	1	3	1	3
53	2	1	1	3	3	1	2	1	1	3
54	2	3	3	3	3	3	3	3	0	3
55	2	2	3	3	3	1	1	3	1	4
56	2	1	1	1	1	1	1	1	1	3
57	2	1	2	2	1	2	2	2	1	4
58	1	1	1	1	1	1	1	1	3	3
59	1	2	2	2	3	1	1	3	3	4
60	1	2	2	2	2	1	1	1	1	3
61	1	2	2	2	2	2	1	2	3	3
62	1	1	1	1	1	1	1	0	0	2
63	2	3	3	3	3	0	0	0	0	3
64	2	1	1	3	3	1	0	0	0	4
65	2	1	2	1	1	2	0	0	0	4
66	2	2	2	2	1	1	1	1	3	3
67	1	1	1	1	1	1	1	1	1	4
68	1	1	1	1	1	1	1	3	3	3
69	2	1	1	1	1	1	1	1	1	3
70	2	1	2	3	2	2	2	3	0	4
71	1	2	1	1	1	1	1	0	0	3
72	1	2	3	1	1	1	1	1	2	4
73	1	2	1	1	1	1	1	1	1	4
74	1	1	1	1	1	1	1	1	1	4
75	2	1	1	1	1	1	1	1	1	4
76	2	1	2	1	1	3	1	3	1	4

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
39	2	1	1	0	8
40	2	1	1	1	5
41	2	1	1	0	8
42	2	1	1	8	8
43	2	1	1	0	8
44	2	1	1	0	8
45	2	1	1	1	4
46	2	2	1	3	8
47	2	1	1	0	8
48	2	1	1	0	8
49	2	1	1	0	8
50	2	1	1	0	8
51	2	1	1	7	8
52	2	1	1	6	8
53	2	2	1	2	8
54	2	1	1	7	7
55	2	5	1	3	8
56	2	1	1	0	8
57	2	1	1	0	8
58	2	1	1	1	8
59	2	1	1	3	8
60	3	3	1	0	8
61	3	1	1	1	8
62	3	1	1	0	6
63	3	1	1	4	4
64	3	1	1	2	5
65	3	1	1	0	5
66	3	2	1	1	8
67	3	1	1	0	8
68	3	1	1	2	8
69	3	1	1	0	8
70	3	1	1	2	7
71	3	1	1	0	6
72	3	1	1	1	8
73	3	1	1	0	8
74	3	1	1	0	8
75	3	1	1	0	8
76	3	1	1	2	8

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
77	1	2	1	1	1	3	2	1	3	4
78	1	2	3	3	3	3	3	3	3	4
79	1	2	1	1	3	3	3	3	3	4
80	2	2	2	3	1	3	3	3	3	3
81	1	1	1	1	1	1	1	1	1	3
82	2	3	3	3	3	3	3	3	1	3
83	1	3	2	1	1	2	2	0	0	4
84	1	1	1	1	1	1	1	1	3	5
85	2	2	2	1	2	3	1	1	2	4
86	2	2	3	3	3	3	3	3	3	4
87	1	2	1	1	1	1	1	1	0	4
88	2	1	3	3	3	3	3	3	3	3
89	1	3	3	3	3	3	3	2	2	5
90	2	2	3	3	1	1	0	0	0	4
91	1	2	2	1	0	0	0	0	0	4
92	1	1	3	3	1	3	2	3	1	4
93	1	1	1	1	1	2	2	1	2	3
94	1	2	3	3	1	3	3	3	3	4
95	2	1	3	3	3	3	3	3	1	4
96	2	3	3	3	3	3	3	3	3	5
97	1	1	1	1	1	1	1	1	1	4
98	1	2	1	1	1	3	3	1	2	4
99	1	3	3	3	3	3	3	3	3	4
100	1	1	2	3	3	3	3	3	3	3
101	1	1	1	1	1	1	1	1	3	3
102	2	2	2	3	3	3	3	3	2	4
103	2	1	3	3	3	3	3	2	2	4
104	1	2	1	1	3	3	3	3	3	4
105	1	1	3	3	3	3	3	3	3	4
106	2	1	3	3	3	1	3	3	1	4
107	1	3	1	3	3	3	3	3	3	4
108	1	1	1	1	3	3	2	0	0	5
109	2	3	3	3	3	3	3	0	0	4
110	1	1	1	1	1	3	3	3	3	3
111	1	2	2	1	3	3	3	3	3	4
112	1	2	1	1	1	2	0	0	0	4
113	2	1	3	3	3	3	3	2	3	5
114	2	1	1	1	1	0	0	0	0	4

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
77	3	1	1	2	8
78	3	2	1	1	8
79	3	5	1	5	8
80	4	3	1	5	8
81	5	3	1	0	8
82	5	5	1	7	8
83	2	1	2	1	6
84	2	1	2	1	8
85	2	1	2	1	8
86	2	1	2	7	8
87	2	1	2	0	7
88	2	1	2	7	8
89	2	1	2	6	8
90	2	3	2	2	5
91	2	1	2	0	3
92	2	1	2	4	8
93	2	1	2	0	8
94	2	1	2	6	8
95	2	1	2	6	8
96	2	1	2	8	8
97	2	1	2	0	8
98	2	1	2	2	8
99	2	1	2	8	8
100	2	3	2	6	8
101	2	1	2	1	8
102	2	2	2	5	8
103	2	2	2	5	8
104	3	1	2	5	8
105	3	1	2	7	8
106	3	2	2	5	8
107	3	1	2	7	8
108	3	1	2	2	6
109	3	1	2	6	6
110	3	1	2	4	8
111	3	1	2	5	8
112	3	1	2	0	5
113	3	1	2	6	8
114	3	3	2	0	4

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
115	2	3	3	3	3	3	3	3	3	4
116	1	1	1	1	1	1	1	3	1	4
117	2	1	2	3	3	3	3	3	3	4
118	2	1	1	1	2	2	2	2	2	5
119	1	1	1	1	1	1	0	0	0	4
120	1	2	1	1	1	1	3	3	3	5
121	2	1	1	1	3	3	1	3	3	4
122	2	2	2	1	1	1	1	1	1	5
123	1	1	1	1	1	1	0	0	0	5
124	1	2	1	1	1	1	1	1	1	4
125	1	1	1	1	1	1	1	1	0	4
126	1	1	1	1	2	1	3	3	3	4
127	2	3	3	3	3	3	0	0	0	4
128	2	1	1	3	3	3	2	0	0	5
129	2	3	1	3	3	3	1	3	3	4
130	2	1	3	3	3	3	2	2	0	4
131	2	1	1	3	3	3	3	3	3	5
132	2	1	2	1	1	3	3	3	3	5
133	2	1	3	3	3	3	0	0	0	4
134	2	2	2	3	3	2	1	1	1	4
135	2	3	3	3	3	3	3	2	3	5
136	1	1	1	1	1	1	2	2	1	5
137	1	3	3	3	3	3	3	3	3	4
138	1	3	3	3	3	3	3	3	3	5
139	2	3	3	3	3	3	3	3	3	4
140	2	1	1	1	3	3	3	2	2	4
141	1	2	1	1	1	1	1	2	2	4
142	2	3	3	3	3	3	3	3	1	4
143	2	1	1	1	1	2	2	1	1	4
144	1	3	3	3	3	3	3	3	3	4
145	1	1	1	1	2	2	2	1	1	5
146	1	1	3	1	1	1	1	2	2	4
147	2	2	3	3	3	3	3	3	1	5
148	2	3	3	3	3	3	3	3	3	4
149	1	3	3	3	3	2	3	2	3	4
150	1	1	2	1	3	1	1	1	1	4
151	2	1	3	3	1	3	1	1	1	4
152	1	1	1	1	1	2	1	1	1	4

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
115	3	4	2	8	8
116	3	1	2	1	8
117	3	1	2	6	8
118	3	1	2	0	8
119	3	2	2	0	5
120	3	1	2	3	8
121	3	1	2	4	8
122	3	1	2	0	8
123	3	1	2	0	5
124	3	1	2	0	8
125	3	1	2	0	7
126	3	1	2	3	8
127	3	1	2	5	5
128	3	1	2	3	6
129	3	1	2	6	8
130	3	1	2	4	7
131	3	1	2	6	8
132	3	1	2	4	8
133	3	1	2	4	5
134	3	1	2	2	8
135	3	1	2	7	8
136	3	1	2	0	8
137	3	1	2	8	8
138	3	1	2	8	8
139	3	1	2	8	8
140	3	5	2	3	8
141	3	1	2	0	8
142	3	1	2	7	8
143	3	2	2	0	8
144	3	3	2	8	8
145	3	2	2	0	8
146	3	1	2	1	8
147	3	1	2	6	8
148	3	1	2	8	8
149	3	2	2	6	8
150	3	1	2	1	8
151	3	1	2	3	8
152	3	1	2	0	8

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
153	1	2	1	1	2	1	1	1	1	5
154	1	2	2	1	1	1	1	1	1	4
155	1	2	2	2	1	1	1	1	1	4
156	1	2	2	1	1	1	1	1	0	4
157	1	1	2	1	1	1	1	1	3	4
158	2	2	1	3	1	3	1	1	1	4
159	2	2	2	1	1	1	2	2	2	4
160	2	1	3	3	3	1	1	1	2	4
161	1	3	3	3	1	1	1	1	0	4
162	2	2	1	1	1	1	1	1	3	3
163	1	2	2	2	2	3	2	3	3	5
164	1	1	1	3	3	1	1	2	2	4
165	2	3	3	3	3	1	3	3	3	5
166	2	3	3	3	3	3	3	3	3	4
167	1	1	1	1	1	1	0	0	0	5
168	2	1	1	1	3	2	1	3	3	5
169	1	3	3	3	3	3	3	3	3	5
170	2	1	3	3	3	2	1	3	1	5
171	2	1	1	1	3	3	3	3	2	5
172	1	1	1	1	1	1	1	1	2	4
173	2	2	2	1	3	2	2	2	0	4
174	2	1	1	3	3	2	2	2	3	4
175	1	2	2	1	1	1	1	2	2	4
176	1	1	1	1	3	3	3	3	3	5
177	1	1	1	1	1	1	1	0	0	5
178	1	1	1	1	1	1	1	0	0	5

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
153	3	1	2	0	8
154	3	1	2	0	8
155	3	1	2	0	8
156	3	2	2	0	7
157	3	1	2	1	8
158	3	1	2	2	8
159	3	1	2	0	8
160	3	1	2	3	8
161	3	1	2	3	7
162	3	2	2	1	8
163	4	2	2	3	8
164	4	1	2	2	8
165	4	1	2	7	8
166	4	1	2	8	8
167	4	1	2	0	5
168	4	1	2	3	8
169	4	1	2	8	8
170	4	1	2	4	8
171	4	1	2	4	8
172	4	1	2	0	8
173	4	2	2	1	7
174	4	1	2	3	8
175	4	1	2	0	8
176	5	1	2	5	8
177	5	1	2	0	6
178	5	1	2	0	6

Crosstabulation Charts

Experimental Condition and Number of Negative Responses

Count	No Negatives	One Negative	Two Negatives	Three Negatives	Four Negatives
Average Condition	43	15	5	5	3
Large Condition	21	8	9	10	8

Count	Five Negatives	Six Negatives	Seven Negatives	Eight Negatives
Average Condition	4	6	2	5
Large Condition	6	9	12	7

Experimental Condition, Respondent's Age and Number of Negative Responses

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
No Negatives						
Average	2	36	3	2		
Large		18	2	1		
One Negative						
Average	1	13	1			
Large		4	3	1		
Two Negatives						
Average		5				
Large		7	1	1		

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
Three Negatives						
Average		4	1			
Large		7	1			2
Four Negatives						
Average		3				
Large		8				
Five Negatives						
Average		3				1
Large		2	3	1		
Six Negatives						
Average	1	3	1	1		
Large		9				
Seven Negatives						
Average		2				
Large		11				1
Eight Negatives						
Average		4		1		
Large		6			1	

Respondent's Sex, Age Group and Number of Negative Responses

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
No Negatives	2					
Female		32	1	2		
Male		22	4	1		
One Negative	1					
Female		9	2	1		
Male		8	2			

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
Two Negatives						
Female		7	1			
Male		5		1		
Three Negatives						
Female		3	1			1
Male		8	1			1
Four Negatives						
Female		3				
Male		8				
Five Negatives						
Female		1		1		1
Male		4	3			
Six Negatives	1					
Female		3				
Male		9	1	1		
Seven Negatives						
Female		6				1
Male		7				
Eight Negatives						
Female		2				
Male		8		1	1	

Experimental Condition, Respondent's Weight Group and Respondent's Sex

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
No Response						
Average	4					
Female						
Average			19	12		1
Large		2	34	8	1	1

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
Male			13	30	6	3
Average			8	29	7	
Large						

Experimental Condition, Respondent's Weight Group and Number of Negative Responses

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
No						
Negatives	2		16	19	3	3
Average			13	8		
Large						
One	1					
Negative			7	7		
Average			5	2	1	
Large						
Two						
Negatives			1	3	1	
Average			4	5		
Large						
Three						
Negatives			1	3	1	
Average			4	4	2	
Large						
Four						
Negatives			2	1		
Average			1	5	2	
Large						
Five						
Negatives				3		1
Average			3	2	1	
Large						
Six						
Negatives	1		4	1		
Average			3	6		
Large						

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
Seven Negatives Average Large		2	6	2 2	1	1
Eight Negatives Average Large			1 3	3 3	1 1	

Respondent's Sex, Weight Group and Number of Negative Responses

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
No Negatives Female Male	2		25 4	9 18	3	1 2
One Negative Female Male	1		8 4	4 5	1	
Two Negatives Female Male			3 2	5 3	1	
Three Negatives Female Male			5	7	3	
Four Negatives Female Male			2 1	1 5	2	
Five Negatives Female Male			1 2	1 4	1	1

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
Six	1					
Negatives			3			
Female			4	7		
Male						
Seven						
Negatives		2	4			1
Female			2	4	1	
Male						
Eight						
Negatives			2			
Female			2	6	2	
Male						

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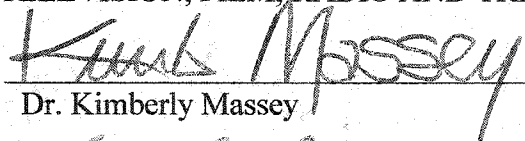
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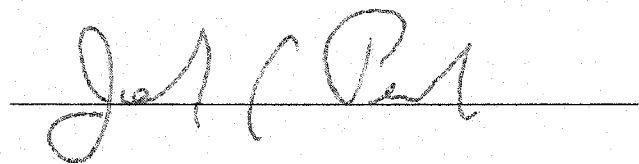
APPROVED FOR THE DEPARTMENT OF
TELEVISION, FILM, RADIO AND THEATER


Dr. Kimberly Massey


Dr. Fidel Salinas, Dept. Of Engineering


Dr. David Kahn

APPROVED FOR THE UNIVERSITY



ABSTRACT

THE LARGE FEMALE PERFORMER STEREOTYPE AND HOW IT HAS CHANGED

by Rosemary D. Thompson

This thesis examines the stereotypes associated with large female performers and how they have changed in recent years. In the past, stereotyped behavior for large-sized female performers was comprised of jolly, dysfunctional, and/or unintelligent characteristics. Today's standards of behavior for large females are very different and tend to include more negative traits. Thus, a new stereotype has emerged. Analysis of stereotypes, their formation, and continuation is discussed in regards to their effects on the public's view of large female performers.

A quantitative experiment was devised to test the theory of this new stereotype. Through the experiment survey, it was found that the stereotype of negativity assigned to large females exists. Certain demographic groups, it was also discovered, are more likely to associate negative behavior to large females based purely on size. Situations or behavioral cues, other than the visual perception of size, were not necessary to induce a negative result.

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*To everything there is a season, and a time to every purpose under the heaven:
A time to rend, a time to sew; a time to keep silence, and a time to speak;
A time to love, and a time to hate; a time of war, and a time of peace.*

Ecclesiastes 3:7,8

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Chapter One: Literature Review

What type of person can be a movie star:

*You can be tall or short,
You can be thin or skinny.
You can be a democrat-
Or you can be skinny.*

-Steve Martin, Academy of Motion Pictures Awards Ceremony, 2003.

The ideal of the thin body type is dominant in our society (Crandall). Much research exists on how body image or body type affect women in the workplace, relationships in general, and the promotion of the culturally ideal size by the media. Research that deals with body image or body type and its effects on personality provide some evidence to suggest that there is a correlation between the large body type and negative personality traits held by those large people (McAurther, Staffieri). However, what this previous discourse ignores is how the large-size-equates-to-negative-personality-relationship is perceived by viewers of television, film, and other entertainment media. The placement of large female performers in the visual arts has changed somewhat in recent years. There has been some progression from the blatant stereotyped casting of large females in humorous, jolly, or dysfunctional parts to roles with seemingly more substance and dramatic depth (Lukács). However, even with the increased use of large females in roles with *dramatic depth*, there appears to be a new stereotype emerging. The new behavior associated with this new stereotype is that of negativity (Zegman).

At the beginning of the 1980's, large females were being used as characters who, in many cases, seemed to fulfill the role of antagonist in the story or plot of the film or program. These story lines involving the large female no longer revolved completely around the performer being jolly. Rather, large characters were used to introduce a problem, make a statement, or otherwise introduce an antithesis that the other characters would involve themselves in correcting (Lukács). The utilization of the large female performer in these ways tended to be subtly negative. Given this historic portrayal of the large sized performer, the hypothesis of this study is that viewers of images that include large sized female performers will assign negative personality traits to those performers absent any behavioral cues other than the physical presentation of the performer.

In the study of how physical attractiveness, in particular obesity, affect personality there are many avenues of research that can be traveled. These paths range from the medical aspects, such as nutrition to the psychological studies concerning self-esteem. The sociological aspects that concern our society and our legal system are also dense with discussion of the obese person. However, of all of these topics, there are four avenues of thought that are most appropriate to this research. These four topics are: 1) Media and their influences: from advertising to entertainment, media are a primary contributor to the ideology of physical attractiveness. Through the images that are continually being shown to viewers, media sources such as television and film assist in shaping the way people perceive each other. This shaping leads to the formation of stereotypes and "out-group" stigma (Meyers and Biocca); 2) Stereotyping and the attitudes of stigma: at

the conception of a stereotype, a set of codes develops for the people categorized into particular groups. These codes include, but are in no means limited to, ideals that pertain to appearance, race, class, gender, and personality (Goffman); 3) Personality theory and physical attractiveness: with its origins in social-psychological research. In this line of inquiry, the emphasis is on quantitative research and how researchers link personality traits to body type or appearance (Kretschmer). This category focuses on the correlations between the two previous categories and the smallest category of, 4) Cultural ideology foundations: researchers take into account that not all cultures view things similarly. The differences between cultures concerning attractiveness will be examined. Various research studies note vast differences in the ideals for physical attractiveness based on race, gender, and social or economic status (Bowen et al.).

Media and Society

Media entertainment is mostly targeted at, “made for and appreciated by a single age group- persons under the age of 35” (Fehr and Vogel 248). People within this demographic range have certain expectations concerning the surrounding world and the behavior of its inhabitants. Because of these factors, entertainment producers will often *give the people what they want*. However, there is a transference of reality between the viewer and the media source that, in turn, allows the viewer to form certain expectations of how real life should be. McMullen argued that “television [and other forms of media entertainment] becomes a major source of information concerning the world, especially regarding those areas which are beyond the realm of the viewers’ experiences” (5). One

term that was used to describe these expectations of behavior within social situations was coined by Erving Goffman. He introduced the concept of *frame analysis* that enabled scholars “a systematic account of how we use expectations to make sense of everyday life situations and the people in them” (Baran Mass Communication, 298). Thus, is entertainment made because it *is* what the people want or because it is what they are *told* they want? Stated further “this concept of transfer of media reality to real-world expectations can be applied to many facets of cultural and social experience,” including how we categorize behavior in social situations (McMullen 5).

In our contemporary society, there is significant cultural pressure directing many, if not most, western women toward an obsession with the ideal body image. The thin ideal portrayed by the media is well documented in all forms, from advertising to television to film. For example, in a study by Myers and Biocca, the researchers stated that “advertising and programming that emphasize the pursuit of the ideal body may have an effect on young women’s perception of their own bodies. This distortion in self-perception reported in the medical literature could be the cumulative effect of individual messages that form and reinforce the ideal of a thin body, an ideal that has gotten thinner and thinner in the recent past” and disfavors the individual who does not uphold the ideal (118).

This disfavor seems to be used as a tool, because society so disfavors obesity, to discourage women from becoming self-empowered. The hypocritical nature of advertising, aimed at women, pushes the ideal body and causes conflict in the very ideal

that is being promoted. This hypocrisy is that *women's* magazines continuously and simultaneously present both svelte models and food advertising (Hess-Biber).

In the marketing of the ideal body comes the conflicting message of the everyday life products that should be purchased. Sharlene Hess-Biber noted in her research that there are conflicting messages presented to women that deal with weight, diet, and the psychology of the ideal body image. She stated that:

The media bombard us with images of every imaginable type of food-snack foods, fast foods, gourmet foods, health foods, and junk foods. At the same time women are subjected to an onslaught of articles, books, videos, tapes, and TV talk shows devoted to dieting and the maintenance of sleek and supple figures. The conflicting images of pleasurable consumption and an ever leaner body type give us a food consciousness loaded with tension and ambivalence. (494)

The results of the Myers and Biocca study did support the hypothesis that commercials influence self perception of body image. The evidence clearly showed that “body shape perception can be changed by watching less than 30 minutes of television” (126). The researchers further stated that “if the mental construct of a woman’s body image is responsive to cues, television [and other media] appears to be a significant carrier of those cues” (126).

However, this obsession with thinness does not stop at the perceptual level of body image; the ideal of thinness is very much a gender issue. In their study “The Role of the Mass Media in Promoting a Thin Standard of Bodily Attractiveness for Women,” Silverstein, Perdue et al. concluded that “present-day women who look at the major mass

media are exposed to a standard of bodily attractiveness that is slimmer than that presented for men and that is less curvaceous than that presented for women since the 1930's...[and] the media are likely to be among the most influential promoters of such thin standards" (531).

Advertisement, as one of the primary functions of media, contributes greatly to the formation of body image standards. The marketing of products that will help the consumer attain or maintain the ideal body is a multi-million dollar enterprise. Baker and Churchill found that when a form of advertisement was presented to a subject, the "physically attractive models will produce higher ad ratings than unattractive models" and thus induce a greater desire for the product (553).

Many researchers have emphasized that media messages about the ideal of physical attractiveness come in all forms, not just advertising. Janet Lee McMullen stated that:

We are told by media messages of all types--programming, commercials, and even news-- that products, exercise, and diets will all make us gorgeous if only we buy or use the right ones properly. Such messages are reinforced by no shortage of Cinderella stories, before and after pictures, and beauty makeovers. Models and television and film actors and actresses are featured in all types of attractiveness-related commercials, programs and articles and many are making millions of dollars on beauty books and exercise tapes. So why shouldn't the viewer believe these media messages? (98-99)

It is not difficult to see that there are many messages offered by the media pointed directly at women. It is also obvious that these messages do not always coincide in their attempts to steer the consumer or viewer on a certain course of action. With this conflict comes the pressure to *be like everyone else* or to be a *normal person*. Baran, in his article “Social Perceptions and the By-Products of Advertising,” emphasizes that an “individuals’ understanding of the world around them and the appropriateness or normalness of their behavior in it are at least in part dependent on the pictures of that world that they receive from the media” (12).

In a unique way, the media present a form of cultural peer pressure for the public. This pressure constitutes the ideal of being thin in order to be socially accepted and not subject to discriminatory attitudes. One researcher said that “analysis of media images confirms that a very thin body-type predominates and that positive social attributes are related to thinness, whereas negative ones are related to fatness” (Freedman 150). This pressure is also related to the idea of *American Ideal Behavior*, a term coined by this author, because of the existing research which notes that “the lean image conforms to our *American* [emphasis added] value system, which admires hard work and self-denial” (Freedman 151). As explained later in this chapter, the ideology of the thin person, when compared to other cultures, is dominate in the North American culture.

A major point was made about discrimination towards obesity that is directly related to the *American Ideal Behavior* which Freedman referred to. Sondra Solovay pointedly writes that “the acceptability of fat prejudice and much of the hostility directed

toward fat people is supported by the widespread belief that fat people can become thin if they choose to” (27). Again, we return to the ideology that obesity is a matter of choice not of genetics nor circumstance. Solovay further states that “scientists have called for massive public education about the complex nature of *obesity* for decades, realizing it is necessary in order to dismantle the prejudice and stigma surrounding fat” (27). However, how successful could a campaign of this sort be when it is dependent on a distribution instrument which, in its usage, is biased toward obesity from the start.

Another aspect that increases the pressure for conformity to the standard of images in media, rests on social status. Thinness, it was reported, “takes on virtuous connotations that are linked with economic success, while over weight is viewed as shameful and lower-class. Today, fat is considered unsightly because it represents low social status as well as lack of self-control” (Freedman 151). Hesse-Biber makes the argument that “women continue to follow the standards of the ideal thin body because of how they are rewarded by being in the right body” (496). It is said that these rewards not only come in the forms of personal self-esteem, increased personal health, and social acceptance, but also “access to a number of important resources: feelings of power, self-confidence, even femininity; male attention or protection; and the social and economic benefits that can follow...” (Hesse-Biber 496). Not unlike the rewards stated by Hesse-Biber, other researchers historically note that throughout the years “slimness became a sign of emancipation, a symbol of non reproductive sexuality and

independence” that is typically linked to feminism and self-empowerment (Freedman 149). Reward being the key concept for “the woman whose fat body exceeds the feminine ideal must be seen as overstepping the boundaries of heterosexual accommodation, a threat to male sexuality” thus being denied the rewards from society (Mazer 267). One researcher emphasized that “it is the anorexic and nearly anorexic body that is glamorized on runways, on magazine covers, and in television shows and movies. In its asexuality, the thin female body becomes, ironically, hypersexualized, culturally “feminine” and admired, accepted in its very rejection of excess flesh” and given the rewards due because the strict standards of society were upheld (Hartley 68).

Many researchers have concluded that our ideas of the world are affected by the media because of the vast quantity of messages that are presented. Adams commented that “media messages [have] a pervasive effect on the manner in which the physical attractiveness stereotype emerges in everyday social interaction” (“Physical Attractiveness” 257). In many cases, what is viewed in the different forms of media is taken at face value as fact and as a realistic portrayal of our society. Much of what we perceive in everyday life is the beginning or the continuation of a stereotype. McArthur mentioned in her study that:

The physical appearance analysis brings together within a single explanatory framework stereotypes about a variety of different groups-- e.g., racial minorities, the physically handicapped...the obese. Moreover, it links stereotyping to ordinary processes of person perception rather than treating it as reflecting some special type of thought process. (150)

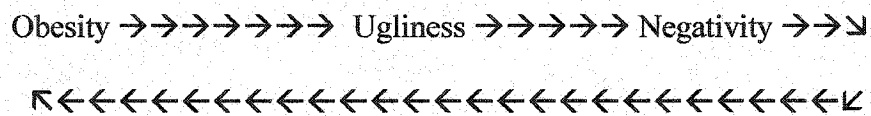
One study focused on the basic human instinct to categorize and theorized that “according to the social learning perspective, stereotypes are the result of observations of *actual* differences between groups” and that, by these differences we learn each society’s parameters for normal and acceptable behavior (Bar-Tal 15). Goffman further stated that “stereotyping is classically reserved for consumers, Orientals, and motorists, that is, persons who fall into very broad categories and who may be passing strangers to us” (51). The Bar-Tal study further rationalized that groups “such as mass media, schools, parents, and peer groups” largely influence our decisions as to how we categorize various subjects based on social normalcy (15). The strongest point is that:

It is impossible to participate in virtually any form of mainstream culture for a twenty-four-hour period and not find several examples of fat prejudice [stereotyping]. It may be a stereotypical representation of a fat person in a film, a poorly researched newspaper article about the latest fat-related health concern, or an infomercial model promoting a diet product. (Solovay 79)

However, each of these instances becomes a compelling reason for us to investigate this seemingly overwhelming media bias toward obesity.

It is because of this overwhelming media bias Solovay refers to, that an obese person is not placed in the category of the beautiful image. This leads to one of the most prevalent stereotypes concerning physical attractiveness which is termed the *halo effect* or the *beauty is good* theory (Adams, Goffman). In early research involving stereotypes and physical appearance, both Staffieri and Lerner concluded that “obese people are seen as blameworthy, weak-willed, guilt ridden, untrustworthy, and incompetent” because of

their lack of beauty in the eye of society (Jasper 520). The statements by these researchers give substance to the notion of beauty is good and ugly is bad. Gerald Adams stated in his research that “there is a commonly held belief that beauty is associated with goodness while ugliness is associated with evil” (Imperative 1-2). He further comments that “the television industry has made an enormous contribution as well [to this theory]. Approximately every ten minutes...one can view the same message over and over again-- beautiful people possess the material goods in our society, they are loved, usually find success and happiness and are worshipped from afar” (Imperative 2). Naturally, the cultural corollary of *beauty is good* is *ugly is bad*, or for the purpose of this research, *ugly is negative*. This idea of negativity due to Adams’ and Jasper’s statements emphasize that because obese people are not categorized as beautiful, only negative personality attributes are assigned to them. Thus, a feedback loop is created:



Ugly is Negative as a Stereotype

The ugly is negative theory can be explained in two ways. The first analyzes the group on which the stereotype is imposed. The second deals with those who perceive stereotyped group. Staffieri, in his 1967 study and Lerner later in 1969, cited in their studies that obese people were seen in very negative terms regardless of any realistic action. With these implications, Jasper and Klassen reasoned that “obese people...are

often held personally responsible for their obese condition. As a result, some have suggested that obese people are likely to be judged more harshly” (519).

This harshness represents some of the negativity that is associated with obesity and, especially, with obese females. In Women, Weight, and Health, the statement that “because of the emphasis social messages place on attractiveness in women and because obesity is equated with ugliness in our culture, obesity is more of a social liability for females” interfering with the social interaction process (190). Zegman further states that “obesity is viewed with disdain in our culture. While obesity may be a greater medical problem for males, it appears to be a greater social hazard for females” (189). McArthur expressed the negative stereotype towards obesity by stating that “the tendency to attribute extreme and negative characteristics to the obese...but not to the slender...may be explained in terms of greater attention to people in the former categories” which would seem to promote a jealousy effect (156). However, McArthur further states that “negative stereotypes of people who belong to some physically distinctive category have typically been attributed to some motivation on the part of the perceiver, be it ego defense, displacement of aggression, or even conformity to social norms” (157-158). Here we place the subjectiveness with the perceiver of the group being stereotyped and not with the behavior of the people included within the stereotype. Radley analyzed the position of the perceiver within the formulation of stereotypes and said:

Within the terms of social psychology of the perceiving person, the body becomes another accouterment of the self. It is something that, in being an object for appraisal, is there to be acknowledged or disavowed, identified

with or sensed as alien, and manipulated in the course of establishing effective relationships. It is known through the eye alone, or at least through the eye as a metonymic device for the mind, which then understands only what it sees. (64)

Yet, even if it were that the perceiver judges yes or no on any subject, it is the perceiver who is influenced by the society that surrounds him or her. Rycman et al., stated that “a person’s bodily appearance may serve as a cue that activates widely shared stereotypes among individuals” that are influenced by the surrounding cultural parameters (244).

Cecilia Hartley makes an interesting comparison concerning these cultural parameters and the effects on women. In “Letting Ourselves Go,” Hartley states that “women in our society are bound. In generations past, the constriction was accomplished by corsets and girdles that cut into the skin and left welts, marks of discipline. The girdles are now, for the most part gone, but they have been replaced by bindings even more rigid. Women today are bound by fears, by oppression, and by stereotypes that depict large women as ungainly, unfeminine, and unworthy of appreciation” (63-64). Here, the stereotype not only gives cues to the whole of society, but also becomes the trap for the individual.

In the early days of body type/personality research, J. Robert Staffieri stated that “evidence suggests that individuals will behave to some degree in a manner consistent with the expectations of others” (101). In light of Staffieri’s study, the implication that a person will present stereotypical behavior when society categorizes the person within that grouping, becomes cemented. What we now have is the enigma of the *chicken and the*

egg. One piece of research contended that “the way we see large women portrayed is reinforced by the stereotype, making it believable, and that belief reinforces the stereotype” because the expected behavior becomes a method of acceptability for the person categorized within the stereotyped group (Coulter 136).

Acceptability can mean a variety of different things. Stigma and acceptability are closely related in this research. If the definition of stigma is “an individual who might have been received easily in ordinary social intercourse [who] possesses a trait that can obtrude itself upon attention and turn those of us whom he [she] meets away from his [her]...undesired differentness,” then acceptability is the term that can be used to describe the cure for this social aversion (Goffman 4). However, this statement also blurs the line of definition between the attitude *because* of a stereotype or stigma and the acting *within* a stereotype or stigma. One researcher wrote that “particular physical attributes may call to mind particular personality traits, and these shared associative connections could produce widespread agreement as to the attributes of a particular stereotyped group” (McArthur 159). Coulter further questions, “does a person have fat or are they fat? Does an obese person have a problem or are they a problem? Is the obesity a deviance [from normal behavior] or is the obese person a deviant” which in turn questions whether it is the condition or the behavior or both which excludes the person from being accepted by society (138). McArthur theorizes that “the traits perceived in these groups may frequently be influenced by their physical characteristics rather than by their behavior. Evidence consistent with this argument has been provided by research demonstrating

strong links between physiognomic attributes and personality ascriptions” (159). As Coulter stated, this cycle of the stereotype operates because “the messages are acceptable because they are presented in a way that makes them seem attractive to us” (134). This acceptance not only reinforces the stereotype, but also encourages large females to adopt the stereotype (no matter how negative) in order to be accepted.

One of the foremost researchers into the theory of the relationship between the physical attractiveness stereotype and its effects on social behavior is Erving Goffman. Goffman analyzed the aspect of stigmatization within the functions of stereotypes. He stated that “stigma management is an offshoot of something basic in society, the stereotyping or *pro-filing* [fulfilling before expected] of our normative expectations regarding conduct and character” (51). This theory was of such importance to this field of research that McArthur was able to further define it as the *illusory correlation*. He argued that “when people are exposed to a series of paired events, their perceptions of the correlation between the events tends to weight most heavily those pairs that draw attention” (156). In this case, viewers of media are exposed to large female performers and will stigmatize the performer with negative behavior even if actual negativity occurs infrequently. McArthur further states that:

The phenomenon of illusory correlation, together with the evidence for selective attention to novel stimuli, provides a cogent explanation for the tendency to form negative, extreme stereotypes about those whose appearance is novel. The person-behavior pairs most salient to a perceiver consists of physically distinctive people performing negative or extreme

actions. The preferential weighting of these salient pairs creates the illusion that appearance and behavior are more correlated than they really are, and produces extreme, negative impressions of those with a novel appearance. (156)

Both theories, pro-filing and illusory correlation, show that strong cues are not needed for the idea of negative behavior to be introduced.

Most important of all aspects, within this research, comes from Goffman's work in dealing with social and personal identities. Social and personal identities, as Goffman stated, "are part, first of all, of other persons' concerns and definitions regarding the individual whose identity is in question" (105-106). According to Goffman's theory of *deviations and norms*, "identity norms breed deviations as well as conformance" so that any individual may play the role of either the person perceiving the stereotyped person or the person being stereotyped within a social situation (129). Stated in more specific terms, the "roles of the normal and the role of the stigmatized are parts of the same complex, cut from the same standard cloth...he who can play one of these roles, then, has exactly the required equipment for playing out the other, and in fact in regard to one stigma or another is likely to have developed some experience in doing so" (Goffman 130-31). So again, we have the two-sided appearance of the stereotype and the continuing question of whether a person is categorized by their behavior or their behavior causes them to be categorized.

Goffman's analysis of physical attributes as they affect social interaction, aside from the stigmatization process, also is of importance in this research. Any type of

physical differences, be it an actual deformity or handicap, were referred to by Goffman as “abominations of the body” (4). There were three separate categories for the description of stigma, of which only the category dealing with these abominations had anything to do with the appearance of an individual. Goffman wrote:

In all of these various instances of stigma, however, including those the Greeks had in mind, the same sociological features are found: an individual who might have been received easily in ordinary social intercourse possesses a trait that can obtrude itself upon attention and turn those of us whom he meets away from him, breaking the claim that his other attributes have on us. He possesses a stigma, an undesired differentness from what we had anticipated. (4-5)

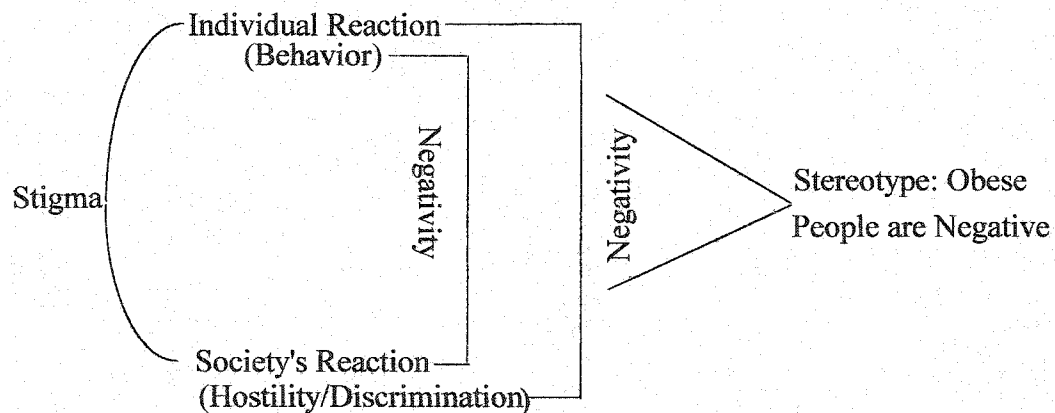
Goffman’s description of the attitudes toward those stigmatized with unapproved physical characteristics is that:

By definition, of course, we believe the person with a stigma is not quite human. On this assumption we exercise varieties of discriminations, through which we effectively, if often unthinkingly...construct a stigma-theory, an ideology to explain his inferiority and account for the danger he represents, sometimes rationalizing an animosity based on other differences, such as those of social class. (5)

As to how a stigmatized person reacts to the perception of his or her *abominations of the body* Goffman had this to say, “we may perceive his defensive response [or negative behavior] to his situation as a direct expression of his defect, and then see both defect and response as a just retribution for something he or his parents or his tribe did, hence a justification of the way we treat him” (6).

This last thought from Goffman is echoed in Solovay's work concerning how these stereotypes and stigmas affect the person's entire being and environment. It is clearly stated that "the stigma against fat is consistent and severe. Fat people are the daily recipients of significant hostility. Frequently they are victims of discrimination and abuse in employment, social settings, places of public accommodation, and peer groups as well as in their own homes from their own families. This treatment drains self-esteem and severely affects quality of life" (Solovay 25). One should question that if this is the environment that surrounds a person, would that person not respond predictably and attempt to maintain some sense of normalcy within the chaos? When "met by a culture that abuses them, fat people respond predictably. Many experience a numbing of the spirit, a lessening of their vitality" (Solovay 83).

Thus this research substantiates the idea that, if a physical trait exists that does not conform to the standard of society, a pattern of reactions is created:



This pattern clearly shows that negative behaviors are the result of the reactions of the individual toward the attitudes of society. Conversely, because of the individual's reactions, society adopts a certain attitude toward those who are stigmatized in some form. Concerning this cycle of negativity that includes large people and society, Cahnman emphasizes that "the social fall from grace cannot be counteracted except by a change in the social-psychological environment, that is, by a removal of the prevailing stigmatizing attitude against the deviant *minority* [the large person]" (298).

Personality and Physical Attractiveness

The connection between personal or physical appearance and personality have been analyzed by vast numbers of researchers. To date, no one theory has been established as dominant. One group of researchers, however, has explained why this might not be surprising:

A person's physical appearance...is the personal characteristic most obvious and accessible to others in social interaction. It is perhaps for this reason that folk psychology has always contained a multitude of theorems which ostensibly permit the forecast of a person's character and personality simply from knowledge of his outward appearance.
(Dion et al. 285)

There is wide debate as to where the structure for physical attractiveness theory and its affects on personality originated. Many theorists studied aspects of human biology and arrived at the conclusion that attractiveness is linked to hereditary factors only and, therefore, personality is a product of a person's environment. Others delved into the world of constitutional and social psychology. These researchers attempted to

explain why some people are considered attractive while others are not, and to analyze the stigma associated with differing degrees of physical attractiveness. Yet among all of the scientific research and discussion in the various fields of psychological study, one researcher stands out as a pioneer in research relating physical attractiveness to personality.

Ernst Kretschmer published his first version of Physique and Character in 1925. In his study, three categories of body types were derived: the fat or *pyknic*, athletic or *muscular*, and the thin or *asthenic* body type. This work was the basis for determining the correlations of body type to personality, more specifically to mental disorder.

He presented a regimented methodology that took into account many different aspects of body type. Under the title of *Constitution Scheme*, he offered an intense categorization of the face and skull. This included the shapes and sizes of the eyes, forehead, mouth, and so on. The second category was that of *Physique*. Included here, were the sub-categories of muscle, fat upholstery [relating to the placement of fat under the skin], the sizes and shapes of the head, chest, stomach, spine, and pelvis. *Surface of the Body* was the third category that focused on the skin and its attributes, including the appearance of veins, pigment, secretions, and placement/quality of hair. To this point, all of the categories primarily focused on the outward appearance and quality of the subject's attributes. However, the fourth and sixth categories primarily dealt with the biological aspects of the subject and were titled *Glands and Intestines* and *Temporal*. The fifth category concerned itself with the measurements of the entire body and is called

Measurement. Three categories, *Summing Up of Physical States*, *Type of Personality*, and *Heredity* do not have any sub-categories and seem mainly present so as to relate to the previously collected data.

What Kretschmer found, after data collection and analysis, was that temperament was affected by a variety of biological factors. Personality, however, was influenced more by external environmental factors that included education and other social aspects. Nonetheless, Kretschmer stated, “if at any points we have only been able to give glimpses and suppositions, and not satisfactory conclusions, it is due to the size of the problem, which presses on indefinitely into the depths of biology and psychological science” (Kretschmer 269).

Many studies followed the lines of Kretschmer’s work. William Sheldon’s research in 1940 was different from his predecessor’s because he “was not a social psychologist; instead, he derived his ideas from the project of the phrenologists and characterologists of the previous century...his work aimed at providing what was missing” (Radley 51).

Sheldon’s methodology focused on empirical analysis. His use of photography and anthropomography with large groups of male and female test subjects is “testimony to his belief that a study of physique bears upon a whole range of questions concerning people’s personalities and their expression in everyday life” (Radley 51-52). Along with the renaming of the body types to *ectomorph* (thin), *mesomorph* (athletic), and *endomorph* (fat), Sheldon also expanded his research to “cover three continuous

distributions of people...his concern [was] for establishing norms for men and women, as well as for different racial groups” (Radely 52). Despite the fact that these three names have become the clinical standard for body type description, this and other studies completed after Kretschmer’s work failed to come to any clear conclusion concerning physiology and its connections to personality. In Sheldon’s study a “lack of subsequent confirmatory findings led to the demise” of the research (Radely 53). However, as with a great majority of the studies completed after Kretschmer, what arose was the question of “how do people form impressions of others, and come to attribute to them particular personalities?” (Radely 53). Any attempt at an answer to these questions would have to wait until the decade of the 1960’s.

It wasn’t until this part of the century that the ideal of social interaction and body configuration were correlated to a person’s self-concept and thus to their personality. In J. Robert Staffieri’s 1967 study entitled A Study Of Social Stereotype of Body Image In Children, a striking connection was made between different personality traits and how children associated them to each of the three body types. The study found that “the mesomorph image [was] perceived as entirely favorable. The ectomorph (thin) image [was] basically unfavorable, but different from the unfavorable concept of the endomorph (fat)” (Staffieri 103). The difference between the ectomorph and endomorph centered on the moral standard of behavior and not the behavioral trait of the personality. In a table listing the attributes that were assigned to each of the body types in Staffieri’s study, it was shown that the ectomorph was held in disdain for being described as too withdrawn,

passive and worrisome, the endomorphic body type was considerably more disdainful for being considered argumentative, dishonest, and violent (Staffieri 102).

The Staffieri research states, “since body configuration is objectively definable (e.g., tallness verses shortness, fatness verses thinness), it is reasonable to hypothesize a definable range of consistent and stable reactions to a particular body configuration” (101). This is tantamount to the argument that because an chair has a definite shape (indicating stability) it is able to support weight. Yet, despite appearance, a chair made from cardboard paper and painted to look like wood, would not be suitable as usable furniture. As Staffieri wrote, “evidence linking body build and personality is at best tenuous. Perhaps the etiology of such a relationship (if it exists) lies in the realm of social learning rather than physical constitution” (101). This is in agreement with the social psychologists’ perspective of learned behavior. We learn how to form images of ourselves because “as a direct result of an individual’s body configuration, he typically receives rather consistent reactions from others. These reactions thus provide a framework for his body concept, which becomes a significant part of the total self-concept” further influencing future social interaction (Staffieri 101). As social animals, we learn from our environment how to define and categorize based on a variety of different stimuli. Concerning stereotypes and modes of behavior, the evidence from the Staffieri study suggests that without a stereotype in place previous to the formation of an individual’s body concept, the individual would not typically behave in ways considered consistent with that stereotype. Simply stated, when presented with an

expectation of behavior the person, on which the expectations are being placed, will behave accordingly.

Gordon L. Patzer, in The Physical Attractiveness Phenomena, analyzed the question of the link between personality and physicality. He hypothesized that “the physical attractiveness of an individual leads to an internalization of the self-concept resulting from peer pressure and peer response influences” (129). Self-concept becomes one of the key components in the analysis of personality in terms of physical attractiveness because “self-concept is integrally related to body satisfaction as a function of physical attractiveness” (132). Research into this area is explained by the fact that “this dependence of self-concept on physical attractiveness is especially pronounced in those who are at the extremes of the physical attractiveness continuum,” because the most frequently used means of description of self is that which is most apparent, the visual aspect of the individual (Patzner 130). Patzer argued elsewhere, “physical attractiveness of the stimulus persons [is] rated significantly lower when paired with an attribution of antisocial behavior as compared to social behavior” (175).

Therefore, large female performers can be seen negatively because of their size, their self-concept that can lead to antisocial behavior, or any antisocial (or negative) behavior alone. The best example of this comes from Solovay’s work where she states that:

Fat people share many of the attributes given to unattractive thin people, but also are presumed to be, among other things, lacking in energy, drive, self-discipline, and self-care. Unlike biases against thin people perceived

as unattractive, stereotypes of fat people tend to include character shortcomings. These moral flaws are considered to be within the control of the person, meaning fat people tend to be viewed not only as “lacking” but also as “responsible” for the prejudices held against them. (102)

Thus, if physical attractiveness (appearance) is related to self-concept and self-concept is related to personality, behaviors associated with that personality are, of necessity, defined by appearance. This cycle perpetuates the misconception that *ugly is negative*.

Attitude Differences Due to Culture

Although it is not a major portion of this research, the ideas concerning varying cultural attitudes toward large people cannot be ignored. Bowen, Tomoyasu, and Cauce found that “research suggesting race and class play powerful, but often neglected, roles in women’s weight and in the perceptions and attitudes that accompany it has been available for over twenty years” (124). These researchers also conclude that “the higher incidence of obesity among women does not stem from any inherent flaws in character, but more accurately reflects the cultural differences in attitude about weight and the realistic economic constraints that force poor women to buy primarily high-calorie, high-fat foods because that is simply all that they can afford” (137).

In their article “Culture, Ideology, and Antifat Attitudes,” Crandall and Martinez wrote, “in Western culture, and in the United States in particular, attributions of responsibility have been shown to be central to stigmatization and prejudice” for varying categories of people (1165). Various researchers have demonstrated that there is

significant prejudice against large people. These researchers contend that “the prevalence of antifat prejudice among Americans is in part due to a deep-seated historically conservative thread in North American values...that any child can grow up to be president one day” (1166). Simply said, anyone can do anything or achieve anything in life with hard work. Being overweight is a sign that, as other researchers have summarized, the individual is lazy and non productive.

Crandall also noted that in the United States, “antifat attitudes were associated with political conservatism, the belief in a just world, racism, authoritarianism, and the belief that the poor are personally responsible for their poverty” (“Prejudice” 883). The two researchers compared these attitudes with those of the Mexican people. Crandall and Martinez discovered that:

Mexicans were less likely to believe that weight is under the control of an individual’s will power...U.S. participants were more likely to agree that fat people have little will power and that their weight is their own fault. Finally, we found evidence that the differences between the samples in their cultural or social ideology contribute to the difference in antifat prejudice. Not only does ideology in the United States appear to contribute to antifat attitudes directly, but it also appears to have an indirect effect on prejudice by increasing the tendency to make an internal, controllable attribution about weight. (1171)

So, it seems as if the preoccupation with weight as a factor in a cultural ideology is primarily a concern of the United States population.

The theory of cultural ideology, however, becomes more interesting when reviewing the Bowen et al., research. These researchers contend that “gender, poverty, and race, the *triple threat*...are three major risk factors that contribute to the high prevalence of weight related problems in this country [U.S.]” (124). After conducting several different studies with various ethnic groups, the researchers summarized that:

We find women who are not striving to be thin, who in general do not chronically diet, but who are obese. This description is particularly accurate for women of color [all ethnicities excluding Anglo-Saxon] and for poor women. Because of financial and social limitations such as ethnic roles surrounding weight and poverty, these women become obese and suffer the consequences of overweight...they experience unfair and incorrect attributions regarding the morality of their character and soundness of mind because of the stigma attached to being overweight in this society. (137)

Thus, the obsession with weight along with the negativity associated with large people is more substantiated within the social structure of the United States than in other cultures.

This idea, in an of itself, seems odd given the context of what the *American Culture* is supposed to represent. In her book, Tipping the Scales of Justice, Sondra Solovay makes an interesting point about discrimination against obesity and how it contradicts the fundamentals of the United States of America. She states that:

Certain types of discrimination are odious and unjust. They contravene the fundamental ideology of the United States and offend basic principles of humanity. Should the law allow or even compel a person to lose weight before receiving protection from discrimination? What is the difference

between reasonable discrimination and unfair discrimination? Where is the line between equal rights and unfair advantage? (26-27)

Within Solovay's argument lies the fine line that the law walks: the obese wish to be left alone and not discriminated against however, if the law intervenes, how can the obese be left alone?

Poverty as opposed to wealth, one part of the *triple threat*, was analyzed by Richard Klein in his essay, "Fat Beauty". If economic status is considered as a culture, Klein notes an interesting paradox surrounding the attitudes toward obesity. Klein reiterates the concept that the poor are fatter, not because of the lack of food in general, but from the supply of nutritiously unbalanced foods. This idea, in opposition to the wealthy who can afford to attain any food, despite scarcity. He pointedly states "thus, the poor, already fatter than the rich, would at first become even more fat, as a result of eating lots of [whichever foods are cheap]. But then...as scarcity spread, many would become thin, painfully thin. The rich, however, having despised fat when the poor were fat, would likely find, when the poor got thin, that fat was actually beautiful" (19-20). Like the constant shifts in the thinking modes of any society, Klein emphasizes that:

Of one thing we can be sure: There will come a time, if civilization lasts, when, fat again will be beautiful, and thin will be hated. Like most shifts in fashion, this one will dutifully obey the invisible, cyclical principle that seems to be at work in all history, but especially in the history of fashion. The only rule is this: What is out will be in, what's in out. The fashion principle commands- preprograms and guarantees- that over long periods

of history the great pendulum swings between loving thin and loving fat.

(20)

The only thing to be determined is which group, poor or rich, will be despised because of either their fatness or thinness due to current fashion standards, concerning both attitude and accouterment.

The question of whether or not gender differences exist in the perception of large female performers also falls under the category of cultural difference, when gender is considered a culture. That is, are large male and large female performers perceived and or presented differently? One of the more popular situation comedies, “The Drew Carey Show” offers an example of this gender question. It presents more than one large actor. The male lead, Drew Carey, and Kathy Kinney, who portrays his secretary Mimi, are both large people and of opposite genders. Yet there are distinctive differences in the way each of their characters is played. Both are comical, because of the nature of the situation comedy genre. Yet Carey’s character, however flippant, rude, or sarcastic, is scripted as a buddy and pal to the rest of the show’s characters. This is strikingly different from how Kinney’s character is presented. Mimi is just as, if not more, flippant, rude, and sarcastic, but combined with these character elements are belligerence and meanness. Mimi is neither a buddy nor friend to any of the other characters. Mimi is seen as more of a freak because of her style of dress, and enemy to others because of her actions. Reasons for these discrepancies can be related to the theory of *normalization* according to Susan Bordo. This researcher summarizes that:

Today, it is required of female[s] loose in the male world, to be normalized according to the professional (and male) standards of that world; female bodies, accordingly must be stripped of all psychic resonances with maternal power. From the standpoint of male anxiety, the lean body of the career businesswoman today may symbolize such a neutralization. With her body and her dress she declares symbolic allegiance to the professional, white, male world along with her lack of intention to subvert that arena with alternative female values. (208)

These *female values* are exactly what Mimi uses to upset the male world of Drew and are the very things that make her the deviant in almost every story line. The character of Mimi is a complete antithesis to Bordo's normalization and it is her refusal to be normalized that allows Mimi's freakish qualities to be accepted. Further more, remembering Coulter's cycle of the stereotype and McMullen's cultural expectations, it is clear that this belligerence and meanness are not only acceptable because she is large but they make her acceptable to audiences because she fulfills the stereotype.

As this literature review suggests, there is much research dealing with obesity and its affects on society. However, no society is more concerned with this issue than the one we live in here in the United States (Crandall). With so many areas of influence, it is difficult to pinpoint any one source that might explain why the population of large people- females specifically- are often targets for negative criticism and prejudice. However, this chapter has shown that: 1) anti-obesity attitudes exist, 2) women more often than men suffer from these stigmas and stereotypes, 3) media contribute greatly to the continuance of the stereotypes and the obsession with weight, and 4) personality and

character are influenced, even though it is through learned social behavior and expectations. All four of these aspects supporting the hypothesis that viewers of media images that include large sized female performers will assign negative personality traits to those performers absent any behavioral cues other than the physical presentation of the performer.

Chapter Two: Methodology

The question that drives this research is: Does the size of a female performer determine the level of negativity that viewers attribute to her character? This question naturally lends itself to experimental examination. The form of the experiment chosen to prove or disprove this hypothesis rooted itself in the form of a script-writing project. Unbeknownst to the participants, two experimental conditions were employed. In the first half of the participant response packet, there was one set of three pictures that depicted one of the two experimental conditions: one condition featuring two average-sized female characters or the second condition with a large-sized female character and an average-sized female character. Only the experiment administrator knew which packet was of which condition before the packets were distributed. Packets for each condition were distributed evenly amongst the groups of participants.

Design and Administration

The experiment was presented to the participants in the guise of a script-writing project, during regular college class sessions. These class sessions are further described in the Participant section of this chapter. Participants in both conditional groups were told that, included in each individual response packet, there was a series of three photograph frames, as if in a story board. The participants were then asked to supply each of the given frames with a dialogue that would constitute the opening of a scene between the two female figures in the frame. Subsequently, the five frames to follow

would not have any visual stimuli and the participants were told to describe the actions of the two female figures and also supply the accompanying dialogue to complete the scene (see Appendix A).

After completing the response packet for the scenario, the participants were then asked to complete a questionnaire which was identical for both groups. This questionnaire focused on the demographic information of the sample participants. Personal biases could be determined from the responses to the questionnaire because height, weight and gender were three of the questions asked. The photographic frames were produced in silhouette as to hide the ethnicity and socioeconomic status of the models. This was due to Crandall's reasoning that biases because of ethnicity or race become a factor in determining the social status of the individual in question. In this case, the photographic models cannot be scrutinized by the participant because the ethnicity of the model is undisclosed.

It was because of the work of J. Robert Staffieri that the visual devices used for this research are in silhouette form. In the Staffieri study, frames in silhouette were presented to the participants. These black on white frames consisted of representations of one of the three body types. The most distinguishing characteristics of each body type were included for the endomorph (fat), mesomorph (muscular) and ectomorph (thin) body types. Staffieri showed that, by presenting the body types in silhouette, participants did not attribute their responses to anything other than the body type. The silhouette allowed gender, age, and race to be disguised (see Appendix B).

As such, the frames used for this experiment consisted of two female figures in silhouette. However, because it was necessary to have a setting, the figures are white against a realistic backdrop of a bus stop. Because this research was focused on the participant's perceptions of large female characters, it was necessary to convey to participants that the characters in fact were female. This was accomplished in the verbal instructions preceding the presentation of the experiment. Participants were told both in the verbal introduction and on the cover sheet of the response packet that they would be dealing with female characters (see Appendix C). The time limit on the response period was the ending time of the class period.

For experimental condition A (average), the two female figures were of average size. In experimental condition B (big), one of the two female figures was of large size. The determinants for average and large sizes were taken from the Body Mass Index (BMI) that is accepted by the National Heart, Lung, and Blood Association and the American Medical Association (see Appendix D). All four of the photographic models were approximately the same height, 5' 5" +/- two inches. In condition A, the model sitting in frame one weighed 105 Lbs. and the model walking into the frame weighed 112 Lbs. According the BMI chart, this put them both in the average or "acceptable" category with BMI indexes of 19 and 21 respectively. In condition B, the model sitting in frame one weighed 99 Lbs. and the model walking into the frame weighed 210 Lbs. According the BMI chart, this put the first model in the acceptable category with a BMI index of 18 and the second model in the obese category with a BMI index of 40.

Participants

The participants were drawn from undergraduate students enrolled in either Theater Arts analytical classes, script or play writing classes or introductory level Communications classes at San Jose State University and/or Gavilan Junior College. These courses were chosen because of similarities between the class curriculums and what the participants understood to be the focus of the research.

It should be understood from this point that the terms “participant” and “respondent” serve the same purpose and are interchangeable for two reasons. First, both terms are used in identifying those who were a part of the study. Secondly, in the SPSS data program “respondent” is the key term used in the statistical charts dealing with the data provided by those who were a part of the study.

The total number of participants numbered 178. From this total, 96 participants were male, 78 participants were female and 4 participants did not respond to the question of gender on the questionnaire.

In the administration of the experiment, every attempt was made to evenly distribute the same number of packets for each experimental condition. From the chart below, it can be seen that this goal can be considered achieved. From the 178 participants, 88 received the *Average* version of the experiment where as 90 participants received the *Large* version of the experiment.

The following chart represents the breakdown of the respondents by gender and experimental condition. Although the attempt was made to keep the number of

participants even for each of the conditions, there was no way to make sure that similar numbers of male and female participants were in each experimental condition.

		Respondent's Gender			
		No Response	Female	Male	Total
Experimental Condition	Average	4	32	52	88
	Large		46	44	90
Total		4	78	96	178

Coding

After all of the data was collected from the participant groups, the packets were disassembled so as to remove the photographic frames. This was done to ensure that the coders did not know in which experimental condition the participant was categorized. For both conditions, the packets were identical in the design, number and order of pages. Aside from the photographic frames, the only aspect that differed between the two conditions, was that of the title on the cover page. For condition A, the title read: Participant Research Packet. For condition B, the title read: Participant Research Response Forms.

The processed data packets were given to the first naive coder. The coder was instructed to read each response packet and determine, for each of the eight frames, the emotional level of the characters based on the dialogue and actions supplied by the participants. Each of the frames was read for content that determined if the interaction between the two female characters was friendly, neutral, or unfriendly. A second coder

used the same process with the same set of instructions but on only one third of the response packets to establish intercoder reliability. Both coders were given the following as a guide to determine the type of behavior in the encounter. Examples of friendly behavior were if:

- 1) either of the figures went out of their way to start the conversation
- 2) complimentary exchanges were made
- 3) the two figures were already familiar with each other

Examples of neutral behavior were if:

- 1) either figure did not engage in conversation
- 2) no effort to extend a conversation was made
- 3) any conversation centered around neutral topics such as the weather

Examples of unfriendly behavior were if:

- 1) either figure rebuffed any attempts at conversation
- 2) disparaging remarks or insults were made
- 3) either figure was belligerent in any way
- 4) the context of the scene could be considered illegal (i.e. drug deal, prostitution, or other criminal activity)

Coders were then supplied with the following grid. Coders were asked to tabulate each frame by placing a ✓ or an X in the box that corresponded to what type of behavior was exhibited or occurred. If the participant did not finish a frame, the coders were instructed to leave that grid space empty.

Pack #	F 1	F 2	F 3	F 4	F 5	F 6	F 7	F 8
Friendly								
Neutral								
Unfriendly								

Intercoder reliability was established by as simple “tie-braker” method. Infrequently, when the coders greatly differed in their evaluation of the frame’s emotional level (i.e. Coder #1 says friendly and Coder #2 says unfriendly), the following process was implemented. First, the response in question was reread by both coders and the experiment administrator. Secondly, the guidelines for the types of behavior were discussed amongst the committee. Lastly, if the disparity had not been resolved with a discussion of the guidelines, the tie was broken by the vote of the experimental administrator based on the provided guidelines.

The questionnaires at the end of each participant’s response packet were then examined. Each question was given a numerical value based on which answer was chosen. If no response was given to any question, the numerical value was zero. The code sheets completed by the coders were also translated into numerical values based upon which level of behavior for each frame the participant completed. If the frame was not completed, the numerical value of zero was given to that frame (see Appendix E).

Once the initial coding, the coding for reliability, and coding sheets as well as questionnaires were numerically translated, statistical processing began. All statistical analysis was performed using the SPSS data analysis computer program- release 11. The statistical results of the data can be seen in the following chapter.

Quantitative/ Contextual Analysis

An inductive analysis of the written responses was performed. This step was necessary for two reasons: 1) Because specific examples of negativity were needed for

use as supporting evidence, and 2) So that any patterns between the scenarios of the written responses and other factors, such as demographics, could be discovered. To this point, all packets had been coded only for the behavioral level as set forth in the coder guidelines. However, coding did not account for any *contextual references* in which the behaviors occurred. Therefore, utilizing a qualitative and inductive approach, responses were analyzed to find emerging patterns.

Chapter Three: Data Analysis

Quantitative Analysis

After all of the numerical values for all responses were entered into the SPSS program, the information was examined and analyzed to find statistical significances. First, however, the collected data was analyzed for the basic frequency counts concerning gender and experimental condition.

Given that the hypothesis of this experiment was concerned more with the issue of large female performers, it seemed naturally prudent to take the gathered information and separate it according to gender. As it was noted previously, the number of packets for each experimental condition was kept close to even. However, there was no way of controlling the gender of the participants within each of the conditions. This is apparent from the chart shown in the Participants category of the Methodology chapter. More female participants were in the *Large* category with more males in the *Average* category. The significance of this information was not clear until further analysis of the written responses was completed and discussed in the Results chapter.

It should be noted, at this point, that all percentage values were calculated from the SPSS data output. When percentages were computed, the outcome was rounded to the nearest whole percent. For decimal values, numbers were rounded to the hundredth's place.

A cross tabulation between the variables of experimental condition, respondent's gender and the values of emotion for each frame (i.e., friendly is 1, neutral is 2, and

unfriendly is 3), was completed. It became very clear from this statistical analysis that the male participants had the tendency to give negative responses no matter which condition they were presented. Totaling the number of negative responses for the first three frames, it is shown that the males have a total of 65 negative responses where as the female total is 47. The ratio of negative responses of males to that of females is 1 to 1.38 meaning that males were nearly 30% more likely to give a negative response, in general, despite experimental condition.

On the surface, the fact that this experiment is rooted in creative script-writing would seem to present a problematic situation concerning completion of the individual frames. However, when the data was entered, any frame that was not completed was given a numerical value of 0. This supplemented the values that the coders assigned the written portions that were completed by each participant. It was found that exactly 77% of the participants finished all eight frames in the response packet. The percentages drop from seven to three frames completed as follows:

Frames Completed	Percentage of Participants	Number of Participants
Eight	77	137
Seven	6.2	11
Six	6.7	12
Five	6.7	12
Four	2.2	4
Three	1.1	2
Total	100	178

The minimum requirement for participation in the experiment was to complete the first three frames. This was made clear to the participants in the verbal instructions given by the administrator.

In looking at each level of frame completion with respect to how many negative responses were given, a parallel develops which is directly related to experimental condition. As the above chart shows, only two respondents completed the minimum requirement of three frames. Both of these respondents were in the *Average* experimental condition and no negative responses were given. When four frames were completed, the number of respondents in this category doubles. Of the four participants who completed four frames, one was in the *Average* category and the rest were in the *Large* category. For the participant in the *Average* category, only one negative response was given. Of the three participants in the *Large* category, only one had a non-negative response status. The other participants were ranked with one negative and four negative responses. This piece of data can be broken down in two ways: 1) In the *Large* category, 67% of the respondents gave negative responses 2) In relating the number of frames completed to the number of negative responses, it can be seen that in the *Average* category with four completed frames, only 25% of the sample was negative, yet in the *Large* category with four completed frames, the percentage of negative responses goes up to 100%. A visual representation of this information is located in the last two columns, Negatives and Frames Complete, in Appendix E.

In the categories where five to seven frames were finished, a few statistical significances are noticeable. First, for each of these categories, the number of respondents was nearly equal. However, amongst these groupings, the dispersion of negative responses is very different. When focusing on the ratio of frames completed to negative responses, the percentage range can be from 0%, with no negative responses, to 100%, with all frames being completed and being negatively coded. In the *Average* category for 5, 6 and 7 frames completed, each of the categories started with 0% negativity. Only one respondent out of nine had a 100% negative return on the six frames that were completed. The top percentage of negativity for having five completed frames was 80%. This, too, was a singular case where the respondent gave four negative responses for the five frames completed. For seven frames completed, the negativity high percentage was 43%, again with one respondent out of six issuing three negative responses out of seven. Overall for the *Average* category, there was a 30% negativity rate, for six out of twenty respondents gave at least one negative response.

In the *Large* category, the results are quite different. There were 15 respondents who finished five to seven frames. Of these respondents, 13 gave at least one negative response. This makes the overall percentage of negativity 87%. Further analysis shows that instead of each category beginning at 0%, only the category for five frames completed had any non-negative responses. The other two categories started with a 14% negativity rate that rose to 100%.

Out of the 178 participants, a full 137 were able to complete all eight frames of the experiment. The pattern set forth with the previous categories continues. In the *Average* category there were 65 respondents. Out of those respondents, 38 gave at least one negative response out of the eight frames completed. This makes the overall percentage 58%. For the *Large* category, there were 72 participants. Of this group, 54 gave at least one negative response out of eight frames completed. The overall percentage of negativity here is 75%. A clearer view of the range and placement of participant's negative responses can be seen in Appendix F.

Given the above results, the question of how the demographics of the participants affected the outcome must be asked. Just as the separate frames were numerically evaluated, the choice of answers of the participants on the questionnaire were also given numerical values. The demographics of age, gender and weight were the most crucial to the research. Although the respondents were to supply height information in addition to the other three items, this question was included merely to uphold the facade of "general information" gathering for the respondents. It was found that 4 participants did not supply answers to any of the demographic questions, leaving the total sample at 174 participants.

Considering the respondent's age, it was found that 85% of the female participants were below the age of 25. In turn, the percentage of females that were "25 to 35 years" of age was found to be 12%. The percentage of males who were in the "below 25 years" grouping was 82%. The smaller percentage of the male sample, 16%, was

grouped into the “25 to 35 years” category. Although both males and females find their highest numbers in the “below 25 years” category, this particular grouping was not the highest percentage for negative responses. Those respondents who placed themselves into the “25 to 30 years” category had a negative response percentage of 68% as compared with the 63% negativity rate of the “below 25 years” and the 62% negativity rate for the “30 to 35 years” category. Previous discussion would promote the thought that more of the respondents in any of these categories were given the *Large* version of the experiment. However, this is not the case. The division between the two experimental conditions for the “below 25 years” category was almost exactly even: 73 participants had the *Average* version, 72 participants had the *Large* version. Out of the 16 participants in the “25 to 30 years” category, 10 were given the *Average* version of the experiment. This was also the case for the “30 to 35 years” category where there were 4 participants for each of the experimental versions. In combination, the categories of “35 to 40 years” and “above 40 years” was the smallest of the sample. This grouping, the smallest section of the sample had the highest percentage of negative responses. Five respondents placed themselves into this combined category. Out of the five respondents, not one respondent gave any non-negative responses. To further analyze this outcome, it was found that four of the respondents were female with only one male so that the idea of a male bias toward responding negatively was found not to be the cause for this result. The level of negativity, again, had to do with which experimental condition that the

respondents were given. All respondents but one, a female, were given the *Large* version of the experiment.

Weight was the next issue to be dealt with in the demographic analysis. A method similar to that used with the age categories was used to determine the levels of negativity by weight grouping. The pattern that the outcome of this analysis follows is very different from that of the outcome for the age categories. Here we start at a 100% negativity rate in the “Below 100 pounds” category. The percentage for each category is as follows:

	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
% of Negativity	100	61	66	79	40

A more in-depth look at these numbers reveals other significances. Firstly, the percentage drops from the first category to the second. However, the percentage then climbs upward again with the next two categories but ends with a percentage that is lower than all of the other categories. A look at the participants’ gender in each of the categories provides evidence for the negativity rates. In the categories of “150 to 200 Lbs.” and “200 to 250 Lbs.”, all respondents who placed themselves in these categories were male. In the first category, all respondents were female and both were given the *Large* version of the experiment. Interestingly, the category of “Above 250 Lbs.” had the lowest rate of negativity. This is due to the fact that only one person of the five was given the *Large* version of the experiment.

Qualitative Analysis

Utilizing an inductive research approach, responses were categorized based upon content patterns that emerged: quantitative research works to discover why things exist rather than how many things there are.

All respondent packets were put into the numerical order in which they were completed by the respondents. Each packet was read by the experiment administrator. The packets were then separated into categories, as patterns of scenario types provided by the participants, developed. These categories included: 1-2 Conversations, Maternity, Blatant Stereotyping and Male Negativity. The division of Male Negativity was further separated into the sub-categories of Fighting/Violence, Negativity in the Context of Pregnancy, Gangs/Drugs, Rudeness, Theft and Public Indecency (i.e. Prostitution). Most of these categories are self-explanatory and are discussed further in the Results chapter. Yet, categories like Maternity verses Negativity in the Context of Pregnancy are not as clear.

During the first level of the content analysis, the overall subject of pregnancy was found to be a part of many responses. Superficially, the category could have stood without further analysis. However, variations in the tone or dramatic content of the responses prompted more investigation. The division between Maternity and Negativity in the Context of Pregnancy was easy to detect. The Maternity category presented pregnancy as a positive situation and a reason for further conversation. This was in direct

opposition to the category of Negativity in the Context of Pregnancy where pregnancy was used as a reason or excuse for the large character's size.

The Male Negativity category was discovered when many of the packets that were in the *Average* experimental condition were coded as highly negative. A closer look revealed that if an *Average* packet was coded as negative, it was usually because the respondent was male. So many packets were placed into this category, that further analysis was warranted. Through continued inspection, the various sub categories of Fighting/Violence, Negativity in the Context of Pregnancy, Gangs/Drugs, Rudeness, Theft and Public Indecency (i.e. Prostitution) were established.

The only major category that was not given more consideration after the qualitative analysis was completed was the category of 1-2 Conversations. Although not apparent by the title, this category was composed of scenarios that always took the following path with virtually identical dialogue:

Two women at a bus stop-

Frame 1-

#1: Hi.

#2: Hello.

Frame 2-

#1: May I sit down?

#2: Sure.

Frame 3-

#1: Is the bus coming soon?

#2: Maybe 10 minutes.

Frame 4-

#1: Good. That's not long.

#2: No. It isn't.

It is seen in this simulated example that the only purpose of the conversation was to take up time while waiting for the bus. No substantial positive or negative information was extended or reciprocated by either character. Also, in these situations, coders assigned behavioral indicators of Friendly or Neutral but not Unfriendly/Negative. This assured that no additional analysis was needed.

This qualitative analytical step provided a more in depth description of the quantitative findings.

Chapter Four: Results

The statistical outcomes of the previous chapter provided some interesting and striking results. These significances not only reflected on the hypothesis originally contemplated, but also represented other facets that showed the span and reach of this research. The varied ways in which the tangents of this research related to the scope of society's ideologies concerning large females, specifically, and large people in general became highly apparent.

The "jolly-unintelligent" stereotype was briefly mentioned as the predecessor to the theorized stereotype for this research. The focal point of this research was to establish that the bias toward the large female performer has not disappeared, but merely changed. The evidence for this change was supported by a qualitative analysis of the respondent's packets. For example, respondent 108 was given the *Large* version of the experiment. The large character, Jessie, in this respondent's scenario automatically states: "Yeah, I'm going to the library to do research for my paper" continuing with "I read a few articles already, but not enough to make a solid argument." Neither of these statements reflecting the "jolly-unintelligent" genre of the previous stereotype assigned to large people.

In discussing the major outcomes from the data collected, the overall negative bias toward large females presented itself as more than just a theoretical possibility. Whenever the variable of the *Large* version of the experimental condition was applied to another factor, the results overwhelmingly pointed to the fact that large-sized females are held in a more negative view than that of the average-sized female.

When looking at the outcome for respondents who completed the entire eight frames in the *Large* version packet, the overall percentage of negativity was 75%. This information, in direct comparison to the respondents who completed all eight frames and were in the *Average* version of the experiment with a negativity rate of 58%, cemented the overall negativity bias theory. Other examples of evidence for this theory were found in the statistical outcomes when the discussion of the effects of the respondent demographics were undertaken. The *Large* version of the experimental condition was mostly responsible for the level of negativity in the examination of the combined “35 to 40 years” and “above 40 years” age groups. Also, in the examination concerning the respondent’s weight demographic, it was shown that fewer participants receiving the *Large* version of the experimental condition resulted in the lower percentage of negativity for that weight level.

The statistical outcomes, however, are not the only indicator that provide evidence to support the theory of the overall negativity bias. In reviewing the actual written responses of the participants, there were interesting examples of negativity that directly correlated to the experimental condition and the demographics of the respondent, regardless of which type of character presented the negative behavior. These examples of the negativity bias ranged from basic stereotyping and/or rude remarks from the large character to full rejection of the large sized character by the average character in the scenario.

As an example of respondent stereotypification of large people, respondent 11 gave the label of *bigger one: Sammy* and *little one: Mary* in order to identify the characters. The conversation between the respondent's two characters further provided a stereotypical back drop with the following dialogue:

Mary: So what's been up with you then?

Sammy: Well, I won the pie eating contest at the local fair this weekend.

Mary: Are you kidding me?

Sammy: Not at all. It was cherry- my favorite.

Mary: No, I mean you stuffing your face with cherry pies is more interesting than my visit to a beautiful country?

An investigation into the demographics of the respondent continued support for the stereotypical behavior assigned to the large character. This particular respondent was under 25, below 100 lbs. and female. These factors, in combination, were identified as the demographic group which had the highest rate of negativity.

In the discussion of large character's rudeness as a part of the negativity bias, an excellent example came from respondent 25. In a session of people watching, the two characters begin to discuss the physical attributes of male passers by. It was not until the large character gave the statement, "Well, in my opinion, he's uglier than a dog," did we see negative behavior being assigned to the large character despite the lack of cues other than size, because of the negativity bias.

Lastly, as a part of the negativity bias, there was the subject of rejection. In this case it was found that the large character, a mother, was being rejected by her daughter

who fulfilled the average character role. For most of the scenario the large character attempted to be calm and soothing when faced with statements such as, “You do this every time” and “You are never there for me anymore, it’s like as if I don’t have a mother.” The negative behavior of the large character eventually manifested itself toward the end of the scenario with a layer of guilt being presented in the statement of, “I’m not there because I’m too busy getting money to buy your clothes, buy your food etc.!” It could be argued that this was a basic human reaction and that if the respondent had been given the *Average* version of the experiment, the scenario would have been the same. However, it is argued here that the respondent *chose* to assign the behaviors and modes of expression to the characters and did not have to include any negative behavior for the large character from the start to the end. However, because of the negativity bias, the attitude of negativity was assigned to the large character because of the visual size cue presented in the picture frames that were provided in the *Large* version of the experiment.

In the analysis of the numerical data, another substantial pattern was found. This pattern also deals with the negativity bias. Here, what was most interesting was that this form of the negativity bias identified itself solely with male respondents. As it was stated in the Data Analysis chapter, males were found to be 30% more likely to give negative responses regardless of the experimental condition.

From the qualitative analysis that was performed on all of the respondent packets, a total of 27 packets were pulled and cited as being examples of male negativity. It has already been established that experimental condition did influence whether or not

participants gave negative responses. That fact is not disputed in relationship to this theory. However, out of the sampling of packets that were designated as being examples of the male negativity bias, a full one third were of the *Average* version of the experiment. It was also found that gender was not the only factor that could be linked to the theory of male negativity. The demographic profile that was most associated with negative responses, regardless of experimental condition, was the group of males who are below 25 years old, are in the weight range of 150 to 200 lbs. and who stand 5.5 to 6 feet high. The interpretation of this information can be thought of in two ways: 1) Negative responses were more aptly given because this grouping very closely represents the average male body type according to the Body Mass Index chart, and 2) Given the constant promotion of acceptable body image for both men and women, how was this demographic group supposed to relate to female, as opposed to male, issues if not by having a more disinterested and or negative stance.

Of course the previous statement must have more evidence than merely the statistical values provided. The evidence for the theory of average body type males not being able to easily relate to females, in general, was discovered within the written responses of the male participants. The qualitative analysis of the respondent's packets lead to the sub-categorizing of scenarios. It was from the different sub-categories that the inability for males to relate, except in terms of negativity, to this experiment was realized.

The 27 male respondent packets that were set aside as examples of male negativity were also analyzed for what type of scenario was presented. The types of

scenarios, listed largest to smallest, were: Fighting/Violence, Negativity in the Context of Pregnancy, Gangs/Drugs, Rudeness, Theft and Public Indecency (i.e. Prostitution).

Although the question of media consumption was never asked of the participants, media seems culpable for such categories as Fighting/Violence, Gangs/Drugs and Public Indecency because these scenarios have been a staple of the media-viewer diet for many years. The role of media in the portrayal of women within these types of categories also verifies the inability for males to relate within the context of this research. Actual examples that were pulled from the male sample, more often than not, began with opening lines such as “Move the f#&k over bitch” and “Hey bitch what’s your name?...Why the f#&k you care bitch?” (respondent 154 and 22). What was surprising was the fact that both respondents, 154 and 22, were given the *Average* version of the experiment.

Less vulgar examples of male negativity were found in the sub-categories of Rudeness, Theft and Public Indecency. This was seen in the work of respondent 86 in the following conversation:

Woman sitting down (WSD): So you’re waiting for the bus huh?

Woman standing up (WSU): Well, I am at the bus stop at the said-designated area for the bus to pick me up aren’t I?

WSD: It was just a question lady!

WSU: It was a STUPID QUESTION!

Notice there wasn’t a foul word nor a derogatory remark made, yet the negativity was very much in place. This was also the case with a male respondent who’s scenario dealt

with theft and who, incidentally, pointed a finger of reproach directly at the media. In this case respondent 110 wrote:

Female #1: Let's just steal this car here.

Female #2: That's a great idea! Do you know how to hot wire a car?

Female #1: No, but I saw it on TV!

The same vulgarity that was a large part of categories such as Gangs/Drugs was not apparent here. In this scenario, the act of committing Grand Theft Auto was portrayed as a form of self-amusement for the characters in the scene, however illegal and negative the actuality of the situation.

As a final example of the male negativity bias, the sub-category of Negativity in the Context Pregnancy surfaced. It was not that the event of pregnancy was the focal point of the negative attitudes, so much as it was used as a way to explain away the largeness of the character in the scenario. However, even with this instance, the negativity of the entire situation was not abandoned. For a direct example, respondent 93 used the pregnancy issue as the opening to the scenario with "So how many months are you?" What truly started as a misunderstanding on the part of the average sized character became a full battle of words and ideologies. The insult of "You skinny little wimp" was tossed out and met with the statement, "Look, it was a mistake. I apologized." The negative position of the large character was further cemented by the threat "You little shrimp. I could break you in half." This left no doubts as to the many facets that the male negativity bias could have.

Much consideration and time has been spent on the subject of male negativity. Although, not in the same contexts, examples of a female negativity bias were noticed during the analysis of the numerical data as well as the respondent packets. It was noted previously that the group of respondents that placed themselves into the below 25, under 200 lbs. and female tended to have a high rate of negative responses. Experimental condition was taken into account for, of the packets sampled for use as examples, only two could be found that had negative responses and were also of the *Average* version of the experiment. However, aside from the experimental condition, these particular demographic indicators pointed to an interesting correlation.

These respondents fell into the demographic category of “ideal body type” with similar effects as with the male sample. Much research has already affirmed media’s tendency toward the promotion of the contrived beauty ideal. It was this “ideal” that provided support for a female negativity bias in this research. Just as with the overall negativity bias, the pressure exerted by the media to view females in certain ways produced an effect that was noticeable in the respondent’s scenarios. The responses of participant 143 were found to be the best example of this theory. From the start of the scenario, the characters are given the labels of *one lady on the bench* and *the bigger woman walking*. The terms “lady” verses “bigger woman” alone showed the respondent’s bias when presented only with the determining factor of size. This is opposed to how other participants labeled the characters in their scenarios as “woman on

the left” or “woman #1.” As the scenario continued, it was found that adultery was committed by the larger character with the following dialogue:

Skinny woman asks bigger woman-

We are best friends. How can you do this to me? How can you do such a bad thing behind my back?!

Bigger woman keeps silent-

Skinny woman says-

I don't want to see you again. We are not friends anymore. I am going to divorce my husband and you can have him!

This example also confirmed the theory of the overall negativity assigned to larger women. The smaller woman is persistent in her projection of anger and blame towards the larger woman. However, this is due to the fact that it was the larger, not smaller, character who instigated the situation by committing the negative act.

The results presented in this chapter have proven that a large female stereotype still exists, albeit in a different form than previously seen. This chapter has also included the fact that there are other biases of negativity toward large females and these biases can be directly linked to certain combinations of demographics. However, even with as many facets of this negativity bias that could be analyzed in this chapter, there were many questions that revealed themselves which could not be explained given the boundaries of this project. The next chapter will discuss the questions that would take this research further into areas such as gender dynamics, the role of sexual orientation in the large female stereotype and the theory of female conformity to the ideals presented by media.

Chapter Five: Questions for Further Research and Conclusions

At the onset of this project, it seemed as if some of the answers for this research question were already apparent and published in the studies and journals that were being woven together for the Literature Review. Within my search through the vast amounts of information on eating disorders, self-esteem, body image, stereotyping, women's issues, and basic sociology a path that would take these theories in the direction of the performing arts was missing. A few authors alluded to the fact that large females were underrepresented in performance or media situations and some even went as far to say that large females rarely were cast as characters with any dramatic substance. Yet, this research was able to take all of these theories and utilize them so as to examine the large female stereotype in all of its complexities.

Delta Burke, in the mid 1980's forced the discussion concerning large female performers in leading roles. She became an icon for large-sized females because of her work on *Designing Women* with the standout episode of "They Shoot Fat Girls, Don't They?" However, everything returned to status quo and all Delta Burke received for her courage was to be fired and face further ridicule. It wasn't until Camryn Manheim accepted the Emmy award for her work on *The Practice*, stating, "This is for all the fat girls" that the issue of large women in roles containing dramatic depth and substance again was brought to the forefront.

There has been a transition concerning how large females are portrayed in the performing arts and media, but mere transition isn't enough. Whereas, before large

performers were relegated to roles providing comic relief, now there are definitely more roles that feature large female performers which are pivotal to the story line. As opposed to the comic influence of Delta Burke's character, who rarely had a serious connection to the plot on *Designing Women*, we have Camryn Manheim as an outgoing lawyer and influential player in a law firm on *The Practice*. The difference is striking between the mother-like, and slightly featherbrained, role of Aunt Bea on *The Andy Griffith Show*, who putters about in her kitchen and Tyne Daley as the mother on *Judging Amy*, who battles the evils within children's social services as a lead case worker and describes herself as a "pain-in-the-ass, fire-in-the belly, change-the-world-me." However, even with all of these dramatically substantial roles being played, the question still has to be asked: why must these capable women in such dynamic characters *have* to describe themselves as *pain-in-the-asses*?

There are few valid reasons why Tyne Daly's character of Maxine Grey in *Judging Amy* must pounce and snarl through the majority of the program, even with those who are attempting to do well by her. Trying to logically understand the freakish and back biting nature of Kathy Kinney's Mimi on the *Drew Carey Show* is very difficult, especially when the same behaviors are applauded in the large *male* character. Then there are the most recent attempts by the entertainment industry to *level the playing field* and *empathize* with the large female population through such works as Shallow Hal. This was a film, deemed by critics as well as the public, that only served to reinforce the

standard genre of prejudicial humor and comedy at the general expense of the large person.

The one question that may never be answered, despite the vast amounts of research and rhetoric, is: why is it imperative that large females be assigned some kind of stereotypical behavior in order to perform in roles that include decent characteristics? I can theorize that this prerequisite of negativity for the roles that are played by large female performers stems from society's view that large people are the deviant minority and will act accordingly. In the end, consumers of media and entertainment are often given what they are *told to* expect: the angry-fat person.

Despite the powerful push from the entertainment industry and media to attempt to keep large females in stereotypical roles, there happens to be one prime example of a large female in entertainment that does not exhibit the negativity stereotype that I have proven exists. The character of Molly, played by Lesley Boone, on the television show *Ed* exudes the characteristics and personality traits that should be the groundwork for more roles that utilize large female performers. Here is a large female character who is a best friend of the much slimmer lead female. However, this isn't what defines her character or existence within the plot of the show. Molly is defined by her quick, but not overly harsh, wit. Molly has had a sexual love affair and ended it amicably when she realized her lover was already married. Yet, what was most interesting concerning this character was that Molly campaigned to leave her teaching position in the high school science department and be hired as the school principal. This large female not only is

portrayed as having the intelligence to handle the position, she also has the compassion to do anything, including “throwing frogs” during her Biology lecture, in order to help the student population learn. Strength, wisdom, and compassion, as opposed to aggression, anger, and selfishness, are the attributes that media should be extolling in all roles that are categorized as the *normal-everyday-person*. Media coverage of current world events has overwhelmingly shown us that there is already enough of what is negative and cruel in life: war, greed, and destruction.

It is almost unfortunate that a thesis must be so specific in its goals. This thesis devoted itself to the analysis of the Negative Stereotype and how it concerns the large female performer. It was proven that such a stereotype exists and in what ways the stereotype manifests itself.

A suggestion for future research would be to include questions concerning the quantity of media consumption by the participants on the experimental survey. This media impact comparison could address the variable of media and any possible influences on the perception of large-sized females. How *little* media exposure does it take for a person’s attitudes, concerning any issue, to be affected?

Another variable to consider is the idea of how large males are treated differently from large females, which was alluded to several times within this project. Too many times instances occur where large males are revered for their size and the stereotypical behaviors that are exhibited. How is it that the guy who ate a broiled chicken breast with baby carrots is not as *cool and manly* as the guy who ate the full one and a half pounds of

food advertised in a frozen dinner commercial stating “It’s good to be full”? I don’t see any frozen food commercials with the same mantra aimed at women. Returning to television shows like *The Drew Carey Show* or *Rosanne*, why are the “big man” characters never given the story lines that include angst about their weight? What makes large male characters more acceptable than large female characters?

The methodology for this project used pictures of only large females. What would be the result of a similar study if pictures of only large males were used? We have seen that there is a negativity bias toward large females by males, however, would there be a negativity bias by females toward large males? What biases would present themselves in connection with a large male stereotype?

Another aspect that revealed itself through this research and that should be inspected further is the theory of the Male Negativity Bias. As it was only discussed in the close perimeters of this project, the entire theory deserves more attention. I find it unnerving that males have a tendency to assign negativity to women without regard to any other factors. I would be interested to find if this is a recent phenomenon or if this is something that goes farther back. Is there a correlation between the women’s liberation movement of the 1960’s and any increase in negativity toward women by men? Does the attitude that because women are sexually liberated and “can do anything a man can do,” to the point of being obscene, play a part in how men perceive women? All must be delved deeper into and researched so that other stereotypes that could harm the precarious balance between the sexes do not develop.

The idea of how sexual preference affects the negativity bias could also be a very interesting topic of research. Does sexual preference counter act the negativity bias that was proven in this research? Because of discrimination faced by homosexuals, which is not unlike that aimed toward the large-sized population, are homosexuals more apt not to adopt a bias of negativity toward another group categorized as a *deviant minority*? Is there any sense of empathy between groups that are discriminated against, even if the reasons for the discrimination are very different?

In the Results chapter of this thesis, the level of negativity in regards to participant demographics was examined. However, there was one situation where the results warranted further discussion that could not be accomplished within the frame work of the research and data in this study. Society, family and media all play a part in the promotion of conformity to the “ideal standards” concerning behavior, sexuality and self-presentation. It is this issue of conformity that needs to be further researched concerning the demographic of females over 40 years of age. In this study, there were three females who placed themselves in the category of 40 plus years. It was also found that two out of the three received the *Large* version of the experimental condition. However, *all* responses from this age grouping were found to have negative overtones. This leads to the theory that women in the over 40 category harbor angst concerning large females.

Many authors who took the feminist viewpoint stated that people will often conform to an expected mode of behavior for fear of being considered unacceptable. It

was also stated that most of the media currently produced is aimed toward a demographic that is under 35 years of age. These two trains of thought were crucial when used to consider why this particular group of female participants, who stated that they were above 40 years of age, had a high level of negativity. Is it because this category has aged out of the level of the *proper demographic* and feels on the verge of being considered unacceptable in the eyes of society that there is such negativity present? Media has not been an overly efficient source of pro- active images for this age group of women. Thus, relegated to the side lines in relation to mainstream media, three main questions arise that need to be considered with this particular demographic group: 1) Could it be that anger against being left behind and unavoidable angst at the inability to turn back time has manifested itself into negativity toward anything outside of the *acceptability* realm established in the media? 2) Does this demographic group respond negatively to average- sized women out of jealousy at their being chosen as the more acceptable representation of the female population? and 3) Does this demographic group respond negatively to large-sized women because society has been programed to view large sized women as the less acceptable form of the female population?

Lastly, what level of thinness is enough for the performing arts, media, and society? Just before I started my graduate studies, so many were caught up in the discussion of Calista Flockheart's lack of weight. Yet at the same time, Kate Winslet was a part of virtually the same discussion because some felt she was too curvy during her portrayal of Rose in Titanic. How is it that society remarks disparagingly about one

beautiful actor for lack of pounds and has similarly disparaging remarks about another gorgeous actor having too much of a figure? I don't believe that it has everything to do with the actor's actual size, but more with the type of part being played. Or could it be because of the male counterparts that these female actors are paired with? This, again, is something that must be researched and analyzed. This is a question that seems to point out our society's inconsistent attitudes toward weight, appearance, and the consideration of what is beautiful.

Several examples exist about how the issue of large-sized performers is in the forefront of entertainment media. The *American Idol* television program being the most recent example. This particular show received a good amount of media attention in mid-February of 2003 due to the comments about weight made by one of the judges to several female contestants. His comments ranged from "that was really great, but you really need to loose some weight" to "you've got talent, but the weight is a problem." The statements, the opinionated judge, and the fact that the other two judges had a difficult time accepting the prejudicial nature of the statements made the prime time news. However, after a week, nothing more was said. The judge wasn't replaced because he, in my opinion, went beyond the boundaries of his job description. Although uncomfortable with the situation this person was instigating, the other judges made no point of voicing further opinions about their colleague or protesting his position on the show. This leads to the question of media influence when the issue is presented within

the media in a negative light. Simply, what are the levels of reaction when a situation that the media creates turns out badly and then is reported in the media as a bad situation? How are the moral checks and balances within the media being tested in such situations? What are the differing views between the public and those directly involved with media production concerning how these checks and balances are utilized?

The Literature Review chapter was introduced with a quote from the opening monologue of Steve Martin, the 2003 Motion Picture Academy Awards Master of Ceremonies: “You can be tall or short, you can be thin or skinny. You can be a democrat- or you can be skinny.” This quote was included because, although stated sarcastically, it makes quite a statement about the industry’s current thinking concerning large performers in the motion pictures. My research supports the notion that such media thinking ultimately *trickles down* to the thinking of the public mind, at times to the detriment of particular groups or categories of people.

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**Respondent/Participant Response Packet
Cover Page for Average Experimental Condition**

**The Impact of Visual Stimulus
On Script Writing**

Investigated by Rosemary D. Thompson

Participant Research Packet

Instructions:

Do not open this response packet until instructed to do so by the administrator.

1. Read fully, sign, and date the “Agreement to Participate” form.
2. This response packet contains 6 response sections and one questionnaire. Using the three scene frames provided, assign dialogue to the two female characters. For the following 5 scene frames, describe the actions of the two female characters in the sections marked Frame # Description of Actions. Then in the section marked Frame # Dialogue, provide verbal interaction, if any for the two female characters.
3. Continue with each page, completing the scene with Frame number 8.
4. Complete the questionnaire and return the response packet to the administrator.

Thank you for your participation.

Cover Page for Large Experimental Condition

The Impact of Visual Stimulus

On Script Writing

Investigated by Rosemary D. Thompson

Participant Research Response Forms

Instructions:

Do not open this response packet until instructed to do so by the administrator.

1. Read fully, sign, and date the “Agreement to Participate” form.
2. This response packet contains 6 response sections and one questionnaire. Using the three scene frames provided, assign dialogue to the two female characters. For the following 5 scene frames, describe the actions of the two female characters in the sections marked Frame # Description of Actions. Then in the section marked Frame # Dialogue, provide verbal interaction, if any for the two female characters.
3. Continue with each page, completing the scene with Frame number 8.
4. Complete the questionnaire and return the response packet to the administrator.

Thank you for your participation.

Dialogue for Frame #1:

Dialogue for Frame #2:

Dialogue for Frame #3:

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #6 Description of Actions:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #6 Dialogue:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #7 Description of Actions:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #7 Dialogue:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #8 Description of Actions:

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Frame #8 Dialogue:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Please complete the following demographic information before returning this packet to the experiment administrator.

Circle the answer that best applies to you.

1. What is your height?

A) 4' to 4.5' B) 4.5' to 5' C) 5' to 5.5' D) 5.5' to 6' E) above 6'

2. What is your weight?

A) below 100 lb. B) 100 to 150 lb. C) 150 to 200 lb. D) 200 to 250 lb. E) above 250 lb.

3. Which age grouping best suits you?

A) below 25 B) 25 to 30 C) 30 to 35 D) 35 to 40 E) above 40

4. You are:

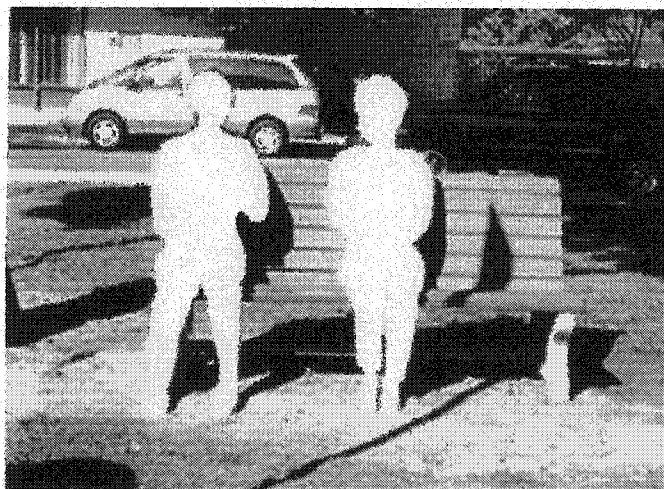
A) Female B) Male

Visual Images for Average Experimental Condition

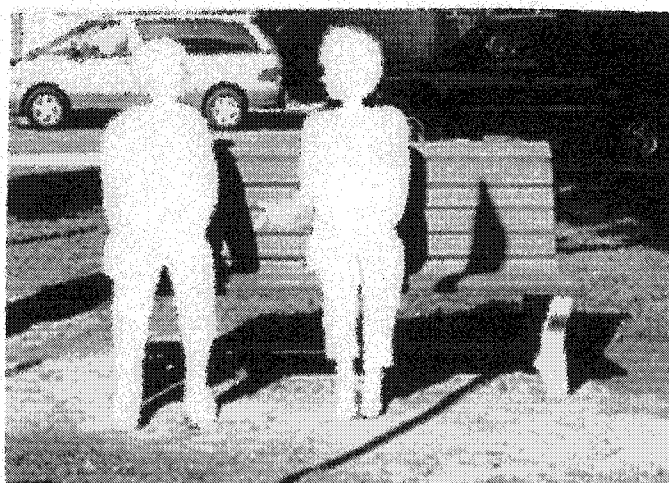
Frame #1



Frame #2

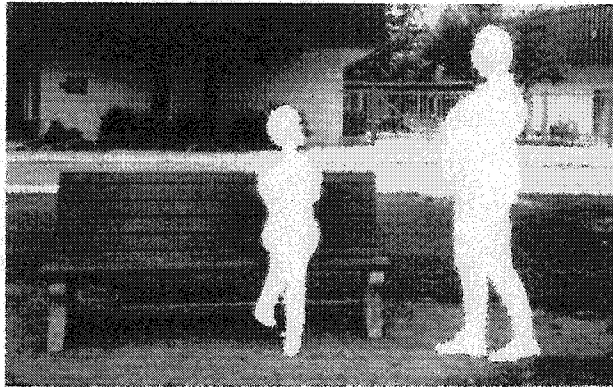


Frame #3

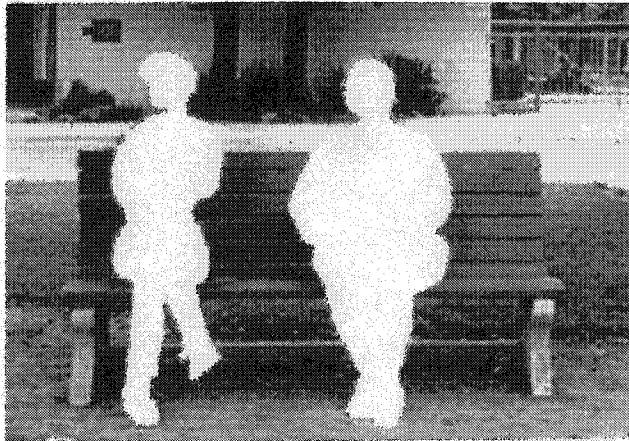


Visual Images for Large Experimental Condition

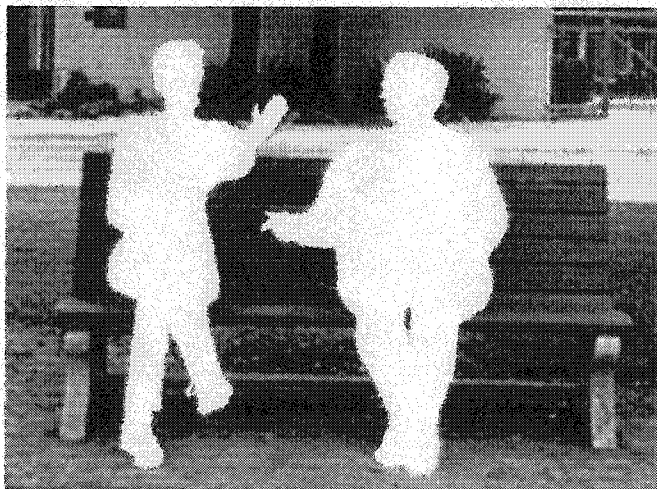
Frame #1



Frame #2



Frame #3



Experiment Administrator Introduction and Instructions

Welcome. I am Rosemary Thompson. The experiment that you are going to participate in today deals with how written dialogue changes when the writer is given visual stimulus verses when there are no visual images presented. The data that is going to be collected from you in the form of your response packets, will be used to see if a difference exists between the pictures you are shown and asked to write the dialogue for and the written descriptions you supply for the frames in which no visual stimulus is provided. Before we begin the experiment each of you must complete the consent form that states that you willingly participated in this research and that the information that is collected from you was not collected without your consent. Please note that if you do not want to give your consent to have your responses as a part of the data for the experiment you may choose not to participate and you may put your form here (a chair) and you may leave at this time. When you have finished reading and have signed the consent form, please turn it in here (on table). These answer blanks are what you will use to write your responses (distribution of forms). The first blank consists of three spaces that go with the page of three pictures that are in your packet. You will write the dialogue that you think best fits the first slide in the answer section marked #1. You will use the next two answer spaces on the first answer blank for the remaining two pictures and complete the dialogue that you think fits best with each picture. On the remaining answer blanks, you have two sections. The top section is provided for you to describe the actions that you think would follow these three pictures and progress the scenario to its conclusion. The lower section

is provided for you to write the dialogue that you think fits best with the description of the actions you gave in the top section. You have five action/dialogue answer blanks that can be used to complete the scenario. Completion of the first three frames is mandatory for participation in this experiment. The last page of your answer packet contains questions that concern demographic information. All questions by circling the answer that best suits you. As you finish the questionnaire, please turn in your response packet to the project table and you may leave the project area. Are there any questions as to the instructions for the response packets or the demographic questionnaire? Are there any questions about the general instructions?

Body Mass Index Chart
A BMI number of 23 or below is Normal;
23 to 27 is Overweight;
27 or above is Obese.

Height	5'0"	5'1"	5'2"	5'3"	5'4"	5'5"	5'6"	5'7"	5'8"	5'9"	5'10"	5'11"	6'0"
Weight													
100	20	19	18	18	17	17	16	16	15	15	14	14	14
105	21	20	19	19	18	17	17	16	16	16	15	15	14
110	21	21	20	19	19	18	18	17	17	16	16	15	15
115	22	22	21	20	20	19	19	18	17	17	17	16	16
120	23	23	22	21	21	20	19	19	18	18	17	17	16
125	24	24	23	22	21	21	20	20	19	18	18	17	17
130	25	25	24	23	22	22	21	20	20	19	19	18	18
135	26	26	25	24	23	22	22	21	21	20	19	19	18
140	27	26	26	25	24	23	23	22	21	21	20	20	19
145	28	27	27	26	25	24	23	23	22	21	21	20	20
150	29	28	27	27	26	25	24	23	23	22	22	21	20
155	30	29	28	27	27	26	25	24	24	23	22	22	21
160	31	30	29	28	27	27	26	25	24	24	23	22	22
165	32	31	30	29	28	27	27	26	25	24	24	23	22
170	33	32	31	30	29	28	27	27	26	25	24	24	23
175	34	33	32	31	30	29	28	27	27	26	25	24	24
180	35	34	33	32	31	30	29	28	27	27	26	25	24
185	36	35	34	33	32	31	30	29	28	27	27	26	25
190	37	36	35	34	33	32	31	30	29	28	27	26	26
195	38	37	36	35	33	32	31	31	30	29	28	27	26
200	39	38	37	35	34	33	32	31	30	30	29	28	27
205	40	39	37	36	35	34	33	32	31	30	29	29	28
210	41	40	38	37	36	35	34	33	32	31	30	29	28
215	42	41	39	38	37	36	35	34	33	32	31	30	29
220	43	42	40	39	38	37	36	34	33	32	32	31	30
225	44	43	41	40	39	37	36	35	34	33	32	31	31
230	45	43	42	41	39	38	37	36	35	34	33	32	31
235	46	44	43	42	40	39	38	37	36	35	34	33	32
240	47	45	44	43	41	40	39	38	36	35	34	33	33
245	48	46	45	43	42	41	40	38	37	36	35	34	33
250	49	47	46	44	43	42	40	39	38	37	36	35	34

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
1	1	1	1	1	3	1	1	1	0	0
2	1	1	1	1	0	0	0	0	0	0
3	1	2	1	1	2	2	2	0	0	0
4	1	3	3	3	3	3	3	0	0	0
5	2	1	3	3	3	3	3	3	3	3
6	2	3	3	3	3	3	3	3	1	3
7	1	2	1	1	1	1	1	1	1	4
8	2	2	2	2	1	2	2	2	1	3
9	2	1	2	1	1	2	2	2	2	4
10	2	1	2	3	3	1	1	1	1	4
11	2	1	1	1	1	1	1	1	1	3
12	1	1	1	1	1	1	1	0	0	3
13	1	1	3	1	1	0	0	0	0	4
14	2	1	1	3	3	3	3	3	3	3
15	1	2	2	1	2	1	2	2	1	3
16	2	1	3	3	3	3	3	3	3	3
17	2	3	3	3	3	3	3	3	3	3
18	2	2	1	1	1	1	3	1	1	2
19	2	2	2	2	1	1	2	2	1	3
20	1	1	1	1	3	1	1	1	2	3
21	2	3	3	3	3	3	3	3	0	3
22	1	1	1	1	1	1	1	1	1	4
23	2	2	1	1	2	3	3	3	3	4
24	2	1	1	1	1	1	3	3	3	2
25	2	1	3	3	3	1	1	1	1	4
26	1	2	1	1	1	2	2	1	3	3
27	2	2	3	1	1	1	1	1	1	4
28	1	2	1	1	1	1	1	1	1	3
29	1	2	1	1	1	1	1	1	0	3
30	2	1	2	1	2	3	2	3	1	3
31	2	1	3	3	3	3	3	0	0	3
32	2	2	2	1	2	2	0	0	0	3
33	1	2	2	2	2	1	1	1	1	3
34	1	1	3	3	3	3	0	0	0	4
35	1	1	3	3	3	3	3	3	1	3
36	1	2	1	1	1	1	1	1	1	3
37	2	1	1	1	1	1	1	2	1	4
38	2	1	2	1	1	1	1	1	2	3

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
1	0	0	0	1	7
2	0	0	0	0	3
3	0	0	0	0	6
4	0	0	0	6	6
5	1	1	1	7	8
6	1	1	1	7	8
7	2	1	1	0	8
8	2	1	1	0	8
9	2	1	1	0	8
10	2	1	1	2	8
11	2	2	1	0	8
12	2	1	1	0	6
13	2	1	1	1	4
14	2	1	1	6	8
15	2	1	1	0	8
16	2	1	1	7	8
17	2	1	1	8	8
18	2	3	1	1	8
19	2	1	1	0	8
20	2	1	1	1	8
21	2	1	1	7	7
22	2	1	1	0	8
23	2	1	1	4	8
24	2	1	1	3	8
25	2	1	1	3	8
26	2	1	1	1	8
27	2	1	1	1	8
28	2	1	1	0	8
29	2	1	1	0	7
30	2	1	1	2	8
31	2	1	1	5	6
32	2	1	1	0	5
33	2	1	1	0	8
34	2	1	1	4	5
35	2	1	1	6	8
36	2	1	1	0	8
37	2	1	1	0	8
38	2	1	1	0	8

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
39	2	2	2	2	2	1	1	2	2	4
40	2	2	1	3	1	2	0	0	0	3
41	1	1	1	1	1	1	1	1	1	4
42	2	3	3	3	3	3	3	3	3	2
43	1	2	2	1	2	1	2	2	2	3
44	2	1	1	1	1	1	1	1	1	3
45	2	1	1	3	1	0	0	0	0	4
46	2	2	2	2	2	3	3	3	2	4
47	1	1	1	1	1	1	1	1	1	3
48	1	2	1	1	2	2	2	3	2	2
49	2	1	2	1	1	1	1	2	2	2
50	2	1	1	1	1	2	1	2	1	3
51	2	2	3	3	3	3	3	3	3	4
52	2	3	3	3	3	3	1	3	1	3
53	2	1	1	3	3	1	2	1	1	3
54	2	3	3	3	3	3	3	3	0	3
55	2	2	3	3	3	1	1	3	1	4
56	2	1	1	1	1	1	1	1	1	3
57	2	1	2	2	1	2	2	2	1	4
58	1	1	1	1	1	1	1	1	3	3
59	1	2	2	2	3	1	1	3	3	4
60	1	2	2	2	2	1	1	1	1	3
61	1	2	2	2	2	2	1	2	3	3
62	1	1	1	1	1	1	1	0	0	2
63	2	3	3	3	3	0	0	0	0	3
64	2	1	1	3	3	1	0	0	0	4
65	2	1	2	1	1	2	0	0	0	4
66	2	2	2	2	1	1	1	1	3	3
67	1	1	1	1	1	1	1	1	1	4
68	1	1	1	1	1	1	1	3	3	3
69	2	1	1	1	1	1	1	1	1	3
70	2	1	2	3	2	2	2	3	0	4
71	1	2	1	1	1	1	1	0	0	3
72	1	2	3	1	1	1	1	1	2	4
73	1	2	1	1	1	1	1	1	1	4
74	1	1	1	1	1	1	1	1	1	4
75	2	1	1	1	1	1	1	1	1	4
76	2	1	2	1	1	3	1	3	1	4

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
39	2	1	1	0	8
40	2	1	1	1	5
41	2	1	1	0	8
42	2	1	1	8	8
43	2	1	1	0	8
44	2	1	1	0	8
45	2	1	1	1	4
46	2	2	1	3	8
47	2	1	1	0	8
48	2	1	1	0	8
49	2	1	1	0	8
50	2	1	1	0	8
51	2	1	1	7	8
52	2	1	1	6	8
53	2	2	1	2	8
54	2	1	1	7	7
55	2	5	1	3	8
56	2	1	1	0	8
57	2	1	1	0	8
58	2	1	1	1	8
59	2	1	1	3	8
60	3	3	1	0	8
61	3	1	1	1	8
62	3	1	1	0	6
63	3	1	1	4	4
64	3	1	1	2	5
65	3	1	1	0	5
66	3	2	1	1	8
67	3	1	1	0	8
68	3	1	1	2	8
69	3	1	1	0	8
70	3	1	1	2	7
71	3	1	1	0	6
72	3	1	1	1	8
73	3	1	1	0	8
74	3	1	1	0	8
75	3	1	1	0	8
76	3	1	1	2	8

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
77	1	2	1	1	1	3	2	1	3	4
78	1	2	3	3	3	3	3	3	3	4
79	1	2	1	1	3	3	3	3	3	4
80	2	2	2	3	1	3	3	3	3	3
81	1	1	1	1	1	1	1	1	1	3
82	2	3	3	3	3	3	3	3	1	3
83	1	3	2	1	1	2	2	0	0	4
84	1	1	1	1	1	1	1	1	3	5
85	2	2	2	1	2	3	1	1	2	4
86	2	2	3	3	3	3	3	3	3	4
87	1	2	1	1	1	1	1	1	0	4
88	2	1	3	3	3	3	3	3	3	3
89	1	3	3	3	3	3	3	2	2	5
90	2	2	3	3	1	1	0	0	0	4
91	1	2	2	1	0	0	0	0	0	4
92	1	1	3	3	1	3	2	3	1	4
93	1	1	1	1	1	2	2	1	2	3
94	1	2	3	3	1	3	3	3	3	4
95	2	1	3	3	3	3	3	3	1	4
96	2	3	3	3	3	3	3	3	3	5
97	1	1	1	1	1	1	1	1	1	4
98	1	2	1	1	1	3	3	1	2	4
99	1	3	3	3	3	3	3	3	3	4
100	1	1	2	3	3	3	3	3	3	3
101	1	1	1	1	1	1	1	1	3	3
102	2	2	2	3	3	3	3	3	2	4
103	2	1	3	3	3	3	3	2	2	4
104	1	2	1	1	3	3	3	3	3	4
105	1	1	3	3	3	3	3	3	3	4
106	2	1	3	3	3	1	3	3	1	4
107	1	3	1	3	3	3	3	3	3	4
108	1	1	1	1	3	3	2	0	0	5
109	2	3	3	3	3	3	3	0	0	4
110	1	1	1	1	1	3	3	3	3	3
111	1	2	2	1	3	3	3	3	3	4
112	1	2	1	1	1	2	0	0	0	4
113	2	1	3	3	3	3	3	2	3	5
114	2	1	1	1	1	0	0	0	0	4

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
77	3	1	1	2	8
78	3	2	1	1	8
79	3	5	1	5	8
80	4	3	1	5	8
81	5	3	1	0	8
82	5	5	1	7	8
83	2	1	2	1	6
84	2	1	2	1	8
85	2	1	2	1	8
86	2	1	2	7	8
87	2	1	2	0	7
88	2	1	2	7	8
89	2	1	2	6	8
90	2	3	2	2	5
91	2	1	2	0	3
92	2	1	2	4	8
93	2	1	2	0	8
94	2	1	2	6	8
95	2	1	2	6	8
96	2	1	2	8	8
97	2	1	2	0	8
98	2	1	2	2	8
99	2	1	2	8	8
100	2	3	2	6	8
101	2	1	2	1	8
102	2	2	2	5	8
103	2	2	2	5	8
104	3	1	2	5	8
105	3	1	2	7	8
106	3	2	2	5	8
107	3	1	2	7	8
108	3	1	2	2	6
109	3	1	2	6	6
110	3	1	2	4	8
111	3	1	2	5	8
112	3	1	2	0	5
113	3	1	2	6	8
114	3	3	2	0	4

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
115	2	3	3	3	3	3	3	3	3	4
116	1	1	1	1	1	1	1	3	1	4
117	2	1	2	3	3	3	3	3	3	4
118	2	1	1	1	2	2	2	2	2	5
119	1	1	1	1	1	1	0	0	0	4
120	1	2	1	1	1	1	3	3	3	5
121	2	1	1	1	3	3	1	3	3	4
122	2	2	2	1	1	1	1	1	1	5
123	1	1	1	1	1	1	0	0	0	5
124	1	2	1	1	1	1	1	1	1	4
125	1	1	1	1	1	1	1	1	0	4
126	1	1	1	1	2	1	3	3	3	4
127	2	3	3	3	3	3	0	0	0	4
128	2	1	1	3	3	3	2	0	0	5
129	2	3	1	3	3	3	1	3	3	4
130	2	1	3	3	3	3	2	2	0	4
131	2	1	1	3	3	3	3	3	3	5
132	2	1	2	1	1	3	3	3	3	5
133	2	1	3	3	3	3	0	0	0	4
134	2	2	2	3	3	2	1	1	1	4
135	2	3	3	3	3	3	3	2	3	5
136	1	1	1	1	1	1	2	2	1	5
137	1	3	3	3	3	3	3	3	3	4
138	1	3	3	3	3	3	3	3	3	5
139	2	3	3	3	3	3	3	3	3	4
140	2	1	1	1	3	3	3	2	2	4
141	1	2	1	1	1	1	1	2	2	4
142	2	3	3	3	3	3	3	3	1	4
143	2	1	1	1	1	2	2	1	1	4
144	1	3	3	3	3	3	3	3	3	4
145	1	1	1	1	2	2	2	1	1	5
146	1	1	3	1	1	1	1	2	2	4
147	2	2	3	3	3	3	3	3	1	5
148	2	3	3	3	3	3	3	3	3	4
149	1	3	3	3	3	2	3	2	3	4
150	1	1	2	1	3	1	1	1	1	4
151	2	1	3	3	1	3	1	1	1	4
152	1	1	1	1	1	2	1	1	1	4

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
115	3	4	2	8	8
116	3	1	2	1	8
117	3	1	2	6	8
118	3	1	2	0	8
119	3	2	2	0	5
120	3	1	2	3	8
121	3	1	2	4	8
122	3	1	2	0	8
123	3	1	2	0	5
124	3	1	2	0	8
125	3	1	2	0	7
126	3	1	2	3	8
127	3	1	2	5	5
128	3	1	2	3	6
129	3	1	2	6	8
130	3	1	2	4	7
131	3	1	2	6	8
132	3	1	2	4	8
133	3	1	2	4	5
134	3	1	2	2	8
135	3	1	2	7	8
136	3	1	2	0	8
137	3	1	2	8	8
138	3	1	2	8	8
139	3	1	2	8	8
140	3	5	2	3	8
141	3	1	2	0	8
142	3	1	2	7	8
143	3	2	2	0	8
144	3	3	2	8	8
145	3	2	2	0	8
146	3	1	2	1	8
147	3	1	2	6	8
148	3	1	2	8	8
149	3	2	2	6	8
150	3	1	2	1	8
151	3	1	2	3	8
152	3	1	2	0	8

Numerical Values for Collected Data

Case	Ex. Cond.	F1	F2	F3	F4	F5	F6	F7	F8	Height
153	1	2	1	1	2	1	1	1	1	5
154	1	2	2	1	1	1	1	1	1	4
155	1	2	2	2	1	1	1	1	1	4
156	1	2	2	1	1	1	1	1	0	4
157	1	1	2	1	1	1	1	1	3	4
158	2	2	1	3	1	3	1	1	1	4
159	2	2	2	1	1	1	2	2	2	4
160	2	1	3	3	3	1	1	1	2	4
161	1	3	3	3	1	1	1	1	0	4
162	2	2	1	1	1	1	1	1	3	3
163	1	2	2	2	2	3	2	3	3	5
164	1	1	1	3	3	1	1	2	2	4
165	2	3	3	3	3	1	3	3	3	5
166	2	3	3	3	3	3	3	3	3	4
167	1	1	1	1	1	1	0	0	0	5
168	2	1	1	1	3	2	1	3	3	5
169	1	3	3	3	3	3	3	3	3	5
170	2	1	3	3	3	2	1	3	1	5
171	2	1	1	1	3	3	3	3	2	5
172	1	1	1	1	1	1	1	1	2	4
173	2	2	2	1	3	2	2	2	0	4
174	2	1	1	3	3	2	2	2	3	4
175	1	2	2	1	1	1	1	2	2	4
176	1	1	1	1	3	3	3	3	3	5
177	1	1	1	1	1	1	1	0	0	5
178	1	1	1	1	1	1	1	0	0	5

Numerical Values for Collected Data

Case	Weight	Age	Gender	Negative Responses	Frames Completed
153	3	1	2	0	8
154	3	1	2	0	8
155	3	1	2	0	8
156	3	2	2	0	7
157	3	1	2	1	8
158	3	1	2	2	8
159	3	1	2	0	8
160	3	1	2	3	8
161	3	1	2	3	7
162	3	2	2	1	8
163	4	2	2	3	8
164	4	1	2	2	8
165	4	1	2	7	8
166	4	1	2	8	8
167	4	1	2	0	5
168	4	1	2	3	8
169	4	1	2	8	8
170	4	1	2	4	8
171	4	1	2	4	8
172	4	1	2	0	8
173	4	2	2	1	7
174	4	1	2	3	8
175	4	1	2	0	8
176	5	1	2	5	8
177	5	1	2	0	6
178	5	1	2	0	6

Crosstabulation Charts

Experimental Condition and Number of Negative Responses

Count	No Negatives	One Negative	Two Negatives	Three Negatives	Four Negatives
Average Condition	43	15	5	5	3
Large Condition	21	8	9	10	8

Count	Five Negatives	Six Negatives	Seven Negatives	Eight Negatives
Average Condition	4	6	2	5
Large Condition	6	9	12	7

Experimental Condition, Respondent's Age and Number of Negative Responses

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
No Negatives						
Average	2	36	3	2		
Large		18	2	1		
One Negative						
Average	1	13	1			
Large		4	3	1		
Two Negatives						
Average		5				
Large		7	1	1		

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
Three Negatives						
Average		4	1			
Large		7	1			2
Four Negatives						
Average		3				
Large		8				
Five Negatives						
Average		3				1
Large		2	3	1		
Six Negatives						
Average	1	3	1	1		
Large		9				
Seven Negatives						
Average		2				
Large		11				1
Eight Negatives						
Average		4		1		
Large		6			1	

Respondent's Sex, Age Group and Number of Negative Responses

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
No Negatives	2					
Female		32	1	2		
Male		22	4	1		
One Negative	1					
Female		9	2	1		
Male		8	2			

Count	No Response	Below 25 Years	25 to 30 Years	30 to 35 Years	35 to 40 Years	Above 40 Years
Two Negatives						
Female		7	1			
Male		5		1		
Three Negatives						
Female		3	1			1
Male		8	1			1
Four Negatives						
Female		3				
Male		8				
Five Negatives						
Female		1		1		1
Male		4	3			
Six Negatives	1					
Female		3				
Male		9	1	1		
Seven Negatives						
Female		6				1
Male		7				
Eight Negatives						
Female		2				
Male		8		1	1	

Experimental Condition, Respondent's Weight Group and Respondent's Sex

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
No Response						
Average	4					
Female						
Average			19	12		1
Large		2	34	8	1	1

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
Male			13	30	6	3
Average			8	29	7	
Large						

Experimental Condition, Respondent's Weight Group and Number of Negative Responses

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
No						
Negatives	2		16	19	3	3
Average			13	8		
Large						
One	1					
Negative			7	7		
Average			5	2	1	
Large						
Two						
Negatives			1	3	1	
Average			4	5		
Large						
Three						
Negatives			1	3	1	
Average			4	4	2	
Large						
Four						
Negatives			2	1		
Average			1	5	2	
Large						
Five						
Negatives				3		1
Average			3	2	1	
Large						
Six						
Negatives	1		4	1		
Average			3	6		
Large						

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
Seven Negatives Average Large		2	6	2 2	1	1
Eight Negatives Average Large			1 3	3 3	1 1	

Respondent's Sex, Weight Group and Number of Negative Responses

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
No Negatives Female Male	2		25 4	9 18	3	1 2
One Negative Female Male	1		8 4	4 5	1	
Two Negatives Female Male			3 2	5 3	1	
Three Negatives Female Male			5	7	3	
Four Negatives Female Male			2 1	1 5	2	
Five Negatives Female Male			1 2	1 4	1	1

Count	No Response	Below 100 Lbs.	100 to 150 Lbs.	150 to 200 Lbs.	200 to 250 Lbs.	Above 250 Lbs.
Six	1					
Negatives			3			
Female			4	7		
Male						
Seven						
Negatives		2	4			1
Female			2	4	1	
Male						
Eight						
Negatives			2			
Female			2	6	2	
Male						

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